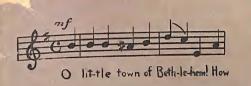
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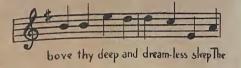
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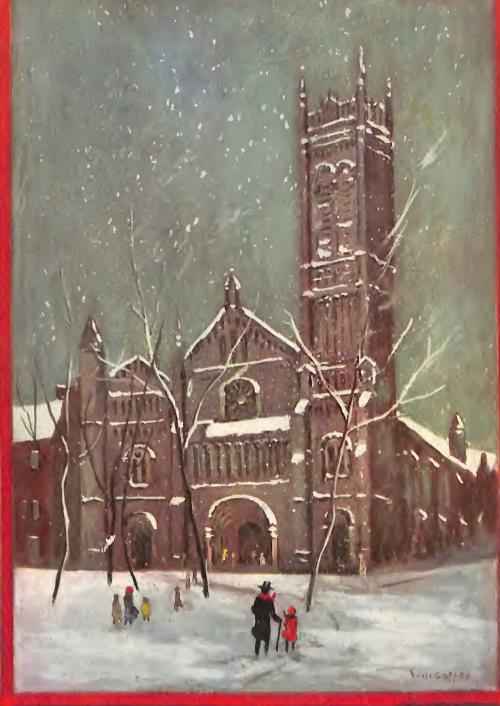


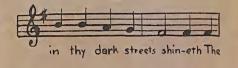


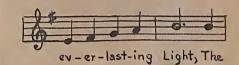




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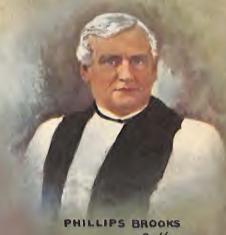












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DR. SERGE KOUSSEVITZKY'S programs for the current season of the Boston Symphony Orchestra include five new symphonies, three of which were commissioned by the Koussevitzky Music Foundation. One of these is by Oliver Messiaen, contemporary French composer; another is Walter Piston's Third Symphony; the third is Aaron Copland's Third Symphony.

THE WORCESTER MUSIC FESTIVAL, held in Worcester, Massachusetts, in October, enlisted for the third consecutive year the famed Philadelphia Orchestra, Eugene Ormandy, conductor. Among the soloists who took part were Jesus Maria Sanromá, pianist; Astrid Varnay, soprano; Rosalind Nadell, contralto; Agnes Davis, soprano; and James Pease, baritone. Walter Howe is director of the festival.



overflowed onto the work in Rio de Janeiro. stage of Town Hall, gave her a most tumultuous

ington, the Cleveland Symphony, the Rochester Symphony Orchestra.

Laslo Halasz, musical director of the City was the director. Center, conducted. The principal parts were sung by Polyna Stoska, Ella Flesch, and Virginia MacWatters.

THE ANNUAL MIDWESTERN Conference on School Vocal and Instrumental Music will be held at the University of Michigan in Ann Arbor on January 17, 18, 19, 1947. It will be sponsored by the Michigan School Vocal Association, the Michigan School Band and Orchestra, and the University of Michigan. The general chairman of the conference is Clyde Vroman. School of Music, Ann Arbor, Michigan.

SIR THOMAS BEECHAM is directing the Choral Society.



and heart-warming ova- Company drew an enthusiastic audience return to the United States, of which he tion. According to press to its opening performance of "Rigoletto" is now an enthusiastic citizen, Mr. Stolz reports, "the audience rose when Miss on October 31. Two debuts added much will conduct the première of his latest Hess appeared, remaining in the hall to interest to the presentation-one, in the opera, "Timberlane Town," which is to the last note of a long and demanding person of Elena Danese, Italian colora- be produced on Broadway in January. program, to listen absorbed, to applaud, tura soprano, who sang Gilda; and the other, Enzo Mascherini, who was the GEORGES ENESCO, noted Rumanian ing roles were taken by Eugene Conley, New York on October 29 a program conthe United States in October, his first seppe Bamboschek was the very able composers. Among the première performmany outstanding American violinists, to the audience first in English, then in the soloist. including Yehudi Menuhin, is scheduled Italian. Dr. Cooke was introduced by to appear as guest conductor of the Mr. H. Birchard Taylor, president of the National Symphony Orchestra in Wash- Philadelphia-La Scala Opera Company.

Chicago Women's Symphony, and the CHRISTOPHER LYNCH, young Irish tenor, a protégé of the late John McCor- ber a Symposium of mack, made his American radio debut on American Orchestral RICHARD STRAUSS' "Ariadne auf October 1, during the regular Monday Music. Sixteen works Naxos" had its first professional per- evening broadcast of the Firestone Hour, had been selected by Dr. formance in New York City, when it was transferred for this gala occasion to Howard Hanson, direcgiven on October 11 by the New York Carnegie Hall. Howard Barlow, regular tor of the Eastman City Opera Company at the City Center. conductor of the Firestone Orchestra, School, out of a total of

Prize last June for his Second Symphony.

ber, on his first visit to this country. He is

ZOLTÁN KODÁLY

Royal Philharmonic Society in presenting his own works will be presented. These American work at the Metropolitan since ucator, former editor of The Musician, a Delius Festival in London, during which include The Philadelphia Orchestra, the the season of 1941-42. This will be the died in Orangeburg, South Carolina, on important works of the eminent British Detroit Symphony Orchestra, and the fifteen hundred dollar prize winning one- October 23, 1946, at the age of eightycomposer, Frederick Delius, will be per- Dallas Symphony Orchestra. During the act opera, "The Warrior," with libretto four. He was a former president of the formed. The first of the seven concerts War, the Budapest apartment of Mr. by Norman Corwin and music by Bernard M. T. N. A. was given in Albert Hall on October 26, Kodály was partially wrecked. Since the Rogers. This opera was written originally and the final one, which will consist of cessation of hostilities, he has been active for radio. Mozart's The Abduction from J. TIM BRYMN, prominent Negro coma performance of "A Mass of Life," will in working for the rehabilitation of his the Seraglio," in an English translation, poser, conductor, arranger, and teacher, be presented on December 11 by the fellow musicians in his capacity as presi- will also be added to the repertoire. Three died in New York City on October 3, at BBC Symphony Orchestra and the BBC dent of the Hungarian Musical Arts Free new conductors have been added to the the age of sixty-six. During the first Organization.

A NEW CONCERTO for piano and or- ROBERT STOLZ, the Austrian Aryan chestra, by Heitor Villa-Lobos, Brazilian composer, who left his native land in MYRA HESS, distin- composer, will have its North American which he had gained enormous popuguished English pianist, première on December 29, by the Dallas larity through "Two Hearts in Threeappeared on October 12 Symphony Orchestra, conducted by Antal Quarter Time" and other operettas, is in her first New York Dorati, with Ellen Ballon, noted Cana- returning to Europe for what is apparrecital since the War, dian pianist, as soloist. Miss Ballon re- ently a tour of triumph. In fact, in one and the audience, which cently played the world première of this city, Graz, they have actually named a street in his honor. He will conduct symphony concerts and gala premières in THE PHILADELPHIA-LA SCALA Opera almost all the capitals of Europe. On his

THE AMERICAN FRIENDS of Czecho-Rigoletto of the evening. The other lead- slovakia presented at Hunter College in composer, conductor, violinist, arrived in Lillian Marchetto, and Nino Ruisi. Giu-sisting entirely of works by modern Czech visit here in seven years, for a series conductor. The performance was pre- ances conducted by Franz Allers was the of appearances as guest conductor. Mr. ceded by an address by Dr. James Francis Concerto for Piano and Orchestra by Enesco, who numbered among his pupils Cooke, editor of The ETUDE, who spoke Pavel Borkovec, with Rudolf Firkusny as

> AS PART of its twenty-fifth anniversary, the Eastman School of Music conducted in Octo-



eighty submitted, and these were played itus Professor of Music at Birmingham by the Eastman-Rochester Symphony University and vice chairman of the Cor-VANO MUNADELI, thirty-four-year-old Orchestra. Composers presented were poration of Trinity College of Music, Soviet composer, was awarded a Stalin Seth Bingham, Jeanne Boyd, Harold London. Boyd, Thomas Canning, Leo Kraft, William Parks Grant, Beatrice Laufer, Robert ZOLTÁN KODÁLY, em- Marvel, Juan Orrego-Salas, Robert Palm- known composer, and organist emeritus inent Hungarian com- er, Gardner Read, Thomas Scott, Wil- of the Church of the Heavenly Rest, New poser, arrived in the liam R. Ward, Harold Wansborough, Karl York City, died in that city on October 13. United States, in Octo- Weigl, and Kenneth Wright.

> scheduled to make a TION opened its New York season on much church music, one of his most number of guest con- November 11 with a brilliant perform- widely known works being the Easter ducting appearances ance of "Lakme" with Lily Pons singing cantata, "Victory Divine." with several of our ma- the title role. The new season will witjor orchestras, in which ness the presentation of the first new Metropolitan roster: Fritz Stiedry, for-

merly of the New Friends of Music; Louis Fourestier, of the Paris Opera; and Antonio Votto, formerly assistant to Toscanini at La Scala in Milan.

THE AMERICAN OPERA COMPANY, Philadelphia's newest operatic venture, had an auspicious opening on October 24 when it presented Mozart's comic opera, "The Abduction from the Harem," under the direction of Vernon Hammond, musical director of the company, Principal roles were sung by Beverly Lane, Adelaide Bishop, and Leopold Simoneau.

The Choir Invisible

PROF. PAUL J. WEAV-ER, head of the Music Department at Cornell University since 1944, died in Ithaca on October 14 at the age of fifty-seven. He joined the faculty of Cornell in 1929. Professor Weaver was horn at Reedshurg. Wisconsin, After his



training at the University of Wisconsin and New York University he began his professional career at Racine College, Wisconsin, and continued it at the University of North Carolina, where the excellence of his work attracted national attention. With all the natural qualities of a leader, he placed music upon a basis at Cornell that made an appeal to the entire student body, attracting a brilliant faculty (including Egon Petri). His lovable personality will be remembered by thousands of students. In 1927 he directed the Glee Club of the University of North Carolina on a highly successful

MISS JOY HOMER, author, traveler, and relief worker, who was a daughter of Sidney and Louise Homer, died Octoher 23 in New York City.

JOSEPH G. ESTEY, vice-president of the Estey Organ Company, and an amateur golfer of note, died in Brattleboro, Vermont, on October fourteenth.

SIR GRANVILLE BANTOCK, noted composer, conductor, teacher, and a leading figure in present day British music, died in London on October 16, at the age of seventy-eight, Sir Granville was Emer-

DR. J. CHRISTOPHER MARKS, wellat the age of eighty-three. Dr. Marks began his career as an organist at the THE METROPOLITAN OPERA ASSOCIA- age of fourteen in Cork, Ireland. He wrote

(Continued on Page 721)

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So Chis Is Our Christmas!

So this is our Christmas! the gladdest of days, when all of the world turns hatred to praise. From the very first peal of the bells in the morn that call to us all the Lord Jesus is born, The spirit of love rings out on the air, for what, of all things, can with Christmas compare?

Where is the music that equals the shout that comes with the little ones tumbling about? Look at that stocking with candy and things and all of the wonders that Santa Claus brings. Dear Junior can't get at his playthings too soon and "bang!" there goes baby's new Christmas balloon.

Dear Daddy's suspenders! (I think there are eight, and up in the attic there must be a crate). And auntie's new radio, what's that I hear? Just listen! "It came on a midnight clear." Now mother is showing her new sapphire ring, the nylons Bud gave her, she has everything.

There's sister's piano, "Oh, my, what a dear!" She had never dreamt she could get one this year. What's in this package, and what is in that? Why that's for the puppy, and that's for the cat. The turkey is steaming, what a wonderful smell! And look at that table, there's the cranberry jell!

Oh, what a jolly day! Oh, what a holiday! Christmas is finer and better this year. Oh, what a happy hour! Oh, what a wondrous power! Love has vanquished the terror of fear.

The pine and the holly, the candles aglow and out of the window the blanket of snow Just shout that it's Christmas, our Christmas again with Peace and Good Will coming back unto men. But what of the souls in the war-stricken lands? In Christ's own name we must meet their demands.

So welcome the unseen guests to your feast, for he is most blest who thinks of the least. Just how many mouths will you feed this day? Just how many tears will you wipe away? Our God in His goodness has made us believe it's far more blessed to give than receive.

So on with the business. My, isn't it great to love all our neighbors and never to hate? For that is what Christmas means by "good will" and that is the message we all must instill, Giving and loving will build a new life on the ashes of yesterday's horrible strife.

> THEN HAIL TO OUR CHRISTMAS, THIS GLORIOUS HOUR THAT BRINGS TO US ALL SUCH HEAVENLY POWER!

> > -James Francis Cooke





DECEMBER, 1946

Musical Dates of the Pre-Christian Period by Alvin C. White

TO ONE KNOWS accurately how music began and who were the first musicians. As Man developed through thousands of years and various periods from the earliest days, he probably crawled from his cave to meet the dawn; and some kind of song was on his lips. Anthropologists and musicologists probably will assert that these musical dates are by no means the earliest. Others will insist that they are, in most cases, approximate.

5000 The earliest Egyptian sculptures show the drum as made from a hollow log with skin stretched

4975 A picture of a harp is shown in a tomb of this and at Order 4004 In the Book of Genesis we read "and his brother's 1070 In the Pirst Book of Samuel (16:23) is written,

name was Jubal; he was the father of all such as handle the harp and organ." Jubal lived at this

3982 This is the earliest known historical record of music when the Egyptians were known to have revered "seven sacred sounds."

3000 Books about music were written by the Chinese. China's earliest scale dates back to this year, in the reign of the Emperor Fu-Hsi. This five toned scale is still used in Northern China.

2700 The first important period of Chinese music began about this year during the reign of the "Yellow Emperor," Haang Ti. This emperor commanded his court musician, Ling Lun, to find the natural laws of music, upon which all Chinese music could be built. A series of myths connected with celestial bodies and with practically everything in the universe are found in the records of this period.

2300 The Chinese King or "stone piano," a collection of suspended stones struck with a mallet dates from this year. 2244 The Chinese Emperor Shun composed

the sacrificial hymn, "Ta Shao." 2000 In one of the tombs in the Gizeh Pyramid, a band of seven players is depicted performing on slanting flutes of various lengths, accompanying a soloist who is standing, the rest being either on their knees or sitting. Cuneiformed ideograms on a tablet from

Assur showed a tendency to avoid half tones, but there were evidences of four different five-toned scales. In general the music resembled that of the old Chinese. This was the period of the Aryan immigration through India. The Hindus and the Siamese, as well as the Chinese, were playing a musical instrument which was called the "ranat," which resembled the marimba. It was tuned to the Chinese pentatonic scale.

1730 It is recorded in the Book of Genesis (31:27) of about this year, the serenading of distinguished visitors "with joy, and with songs, and with timbreis (toph), and with harps (kinnor)."

1506 This is the legendary date of the invention of the primitive pipe as given in the Parian Chronicle in the Arundelian Marbles (now in Oxford). 1284 Stringed instruments reached their height in 639 All instruments, save the flute, were prohibited by the Roman censors. 582 Pythagoras was born in 582 B.C. The first at-

tempts to ascertain the relation of the tones of the musical scale with mathematical accuracy were made in his experiments. He employed an instrument known as the monochord.

550 Pythagoras founded a brotherhood in which he put into practice his doctrine that "music is the greatest means of education in life, and the guide of all moral virtue." The members rose at an early hour and together they sang hymns and

500 Confucius, who lived at this period, accompanied his own songs and declared music to be a necessity to the state and a key to good government.

440 The invention of flutes known as "bombux" was attributed to Pronomus who could play in three modes on his flute.

400 The oldest musical manuscript of which we have



PYTHAGORAS AS A LUTE PLAYER A wood carving, dated 1470, by Jörg Syrolin the Elder, in the Ulm Cathedral.

any record was unearthed at Memphis. Egypt in 1927. It is the dithyrambic hymn, The Persians and was composed by Timotheus of Milet. It was first sung by Pylades who lived in the fourth century, B.C. The hymn is written on a roll of papyrus, and was found in a tomb alongside some

wooden and leather objects. 354 Aristoxinus, a Greek who wrote about Greek music, was born.

350 A regular system of notation had been worked out in India by this time.

309 The Roman flute players who performed at the sacrifices were deprived of the privilege of eating in the Temple of Jupiter Capitolinus. They accordingly struck and retired to Tivoli. They were beguiled back by a strategem. Having been all made drunk at a feast, they were carried back in wagons to Rome and given three days holiday in each year, and the right to eat in the Temple was restored to them. This was the first record of a musicians strike.

300 Aristoxenus, a pupil of Aristotle, wrote two treatises, one on harmony and one on rhythm. which serve as the source of the greater part of our knowledge of the Greek musical system. The first written music for the bagpipes of which we have record was that of Aristoxenus. Of him an early Greek author said: "He is skilled to write to work as an artist and (Continued on Page 716)

improvements in its construction.

HE CUSTOM of having a crib or creche in the home or in the church began with the Christmas festival in the year 354. It was not until 1223 that it was given to us in tangible form and popularized by Saint Francis of Assisi.

There was a lack of books in Italy. The people could not read. It seemed wise for the priests to attempt to interpret the Bible for them. For years, Saint Francis pondered over the subject. How could he tell the story of the Christ Child, who was cradled in a manger in

humbleness and humility? Whenever people gathered together to rejoice over the beauty of the first Christmas, they made up verses about it. Later, they made up tunes to suit the verses. In 1066, at the time of the Norman conquest, the word carole (derived from the Greek choros) came into use as the proper name for the songs the people sang. But the word carol has always meant a "circle dance"

accompanied by song. In 1223 Saint Francis was meditating on the mystery of the birth of Christ when he was struck by an idea. Why not reproduce the scene of the Nativity? He visited Rome and laid his plans before the Pope. He wanted to introduce a stage version of the sacred story into the churches with which he was associated. The Pope gave his permission and sanction. Saint Francis was to spend that Christmas in the tiny Italian village of Grecia, near Assisi, so he returned home and called on his friends to help with the plans.

In the little Grecia church, Saint Francis constructed a grotto and manger. He lined the manger with real straw and fragrant herbs. Tradition tells us that Saint Joseph went into the field on that Holy Night and gathered wisps of dry hay, stubble, and herbs, which had been killed by the frost. Mother of Thyme, Sweet Woodruff, and Groundsel lined the bed of the Virgin Mary. Mother of Thyme is a low-growing plant bearing purplish flowers. Sweet Woodruff produces tiny white, starry, scentless blossoms. When woodruff is dry it has a scent like new mown hay. The flowers of the Groundsel are yellow. The manger where the Infant Jesus lay was lined with sweet-scented hay. There was Old World Bedstraw (Galium verum). It was one of the "Flowers of the Field" of the Holy Land. About the lance-shaped leaves are clusters of little white, cross-shaped flowers. After its use on that Holy Night it became known as "Our Lady's Bedstraw." In this country it is known as "Baby's Breath." The creeping pennyroyal was also in the manger. Legend tells us that, at the exact hour when Christ was born, the pennyroyal put forth its lilac-purple blossoms. At the same time, the rose-colored Sanfoin came to life, opening pretty blossoms to form a wreath around the head of the Divine Babe. All of the grasses and herbs used on the night Christ was born are known as "Holy Hay." For many years people believed if they kept Holy Hay



Music and Culture

CAST WE WAS COMPANY THAT THE

A DETAIL OF THE 1941 PUTZ BUILT AROUND THE CENTER SQUARE MONUMENT OF ALLENTOWN, PENNSYLVANIA

The Christmas Crib

The World-Wide Adoption of the Holy Scene in the Manger

by E. B. Dykes Beachy

When the grotto was completed, Saint Francis instructed the chosen ones to impersonate those present at the first Christmas. One monk impersonated Saint Joseph and another the Blessed Virgin Mary. Others were shepherds with real flocks. Some were angels. There was a real baby for the new-born Christ. Most daring of all were the live animals-the cow, ox, ass, and the donkey on which Mary rode into Bethlehem. After the celebration of the

Mass. Saint Francis preached to the crowd that had gathered to view the spectacle. Then he and other monks sang descriptive songs written for the occasion by a Franciscan, Jacopone da Todi. The songs were written in the language of the people-they did not understand the Latin of the Church, Saint Francis told the story of the Holy Night. The tableau was such a drastic change from the formal dogmatism of Church worship that the people liked it. Thus, medieval Mystery Plays and Christmas Cribs came

in their homes it would cure dis- into being through the efforts of Saint Francis. At the same time, Jacopone da Todi goes on record as the

first composer of Christmas songs. From its humble beginning the Christmas Crib spread to Spain, Portugal, France, Holland, Germany, Switzerland, Austria, England, and to all Christian countries in the world. From the fourteenth to the sixteenth centuries, during the Renaissance (the transitional movement in Europe between medieval and modern) there was a marked difference. The celebration became a sport in Italy. People visited each other's cribs and spent huge sums of money. It is reputed that Charles III made his own crib figures and that the Queen dressed them. History tells us that one crib cost thirty thousand ducats.

When the Capuchin monks (a mendicant order of Franciscans) heard of the success of the Assisi crib, they built an eighteen-foot grotto of Sardinian cork. All around it were balconies, which gave an excellent view of the surrounding mountains. Instead of having a stationary tableau, as Saint Francis had done, they produced a drama. The wooden figures of the shepherds with their flocks could be seen on the mountain-

It was during the fifteenth century that Mystery Plays came into popularity. During the first few years songs were sung between scenes in the plays. This was to interpret the first Christmas carol, Gloria in Excelsis. It was sung out-of-doors, under the stars, about the fields of Judea, by the angels on that Holy Night-"Glory to God in the highest, and on earth peace, good will toward men." Later the songs became a part of



A CHRISTMAS DECORATION IN A CHURCH NEAR BADEN BADEN, GERMANY

Egypt during the reign of Rameses III, which

year, that after the escape of the Israelites

through the Red Sea, Miriam and a chorus of

was enlarged to C, D, E, F-sharp, G, A, B, and C. Still later the F-sharp was changed to F, which

1250 It is recorded in Exodus (15:20) of about this

women sang responsively a song of triumph.

1100 At this time the Chinese five-toned scale which had corresponded approximately to C, D, E, G, A,

between the years 1070 and 970.

PITAGORAS PYTAGORA

A WOODCUT OF PYTHAGORAS

From Gafori's "Musical Theory," published in Milan in 1492,

the Greek writings.

theater and circus.

more adopted.

1000 It is probable that the early form of the guitar

was introduced into Greece shortly after the

Trojan war. References to the guitar abound in

abolished, and some time later the pentatonic

scale of C, D, F, G, A, also C, D, E, G, A, was once

Romans was a degenerate form used in the temple,

delight men." He is looked upon as the real

founder of Greek classical music. He was a cele-

brated performer upon the Lyre. He taught and

composed for this instrument and made some

900 The F-sharp in the Chinese scale was again

715 Up to this year, the only music developed by the

671 The birth of Terpander whose name means "to

PHYLOLAVS 4

was from 1284-1250.

the plays. At first the songs were sedate, religious hymns expressing great joy over the birth of the Christ Child. They were written from subjects suggested in the Bible, The word comes to us from the Greek word, Hymnos, which means "Songs-of praise." At times the audience would join in the singing. This led to the custom of singing songs apart from plays.

Carols became more popular, as they were less formal than hymns. The new carols sprang from the most natural sources for merrymaking-folk songs, folklore, dances, and legends. There were delightful melodies with quaint words. There were toasting songs, pastorals, devotional, historical, narrative, and legendary carols. There were lullables for the Infant Jesus, songs that highly venerated the Virgin Mary, shepherd songs,

and songs to the Three Wise Men. Noted sculptors and artists became interested in making crib figures. In those days, if a person wanted to do something for the Church, or atone for some sin, it was customary to have a figure made in the likeness of a saint or an angel, Some of the crib figures, with their painted faces in a rich variety of flesh tints, may be compared with the great paintings.

At the beginning of the sixteenth century the custom of having a crib began to move north into the Alps. At this time the Reformation began (the important religious movement in western Christendom which resulted in the formation of various Protestant churches). It had its effect on the Christmas crib and the festival of Christ. By the end of the century the crib custom was well established in Germany. Music boxes were made with Nativity scenes painted on them and the inscription in German, "Glory to God in the Highest." Most of them played two tunes.

After the Restoration (the reëstablishment of monarchy under King Charles II in England) carols were considered crude. The true carol began to disappear There was a slow transition from them to dignified, solemn Christmas hymns. The festive element disappeared entirely from Christmas celebrations.

By the seventeenth and eighteenth centuries the crib reached its highest point of development. No one was too poor to own a few crib figures, even though he had to carve them. Rich and poor shared alike in planning a Christmas crib.

A Temporary Lapse

Adeste Fideles became popular at this time. It is a classic of unknown origin, an anonymous Latin hymn of the seventeenth and eighteenth centuries. First sung as a Gregorian chant, the hymn and tune came into use together in the services of the Roman Catholic Church in the eighteenth century. It has been translated into at least seventy-six different languages and ranks first in popularity among all Christmas songs today. While Shepherds Watched Their Flocks by Night and Hark! the Herald Angels Sing also came into

popularity at this time. The popularity of the crib died out at the beginning of the nineteenth century and carol singing was not as popular, Ere long, however, true music lovers rediscovered the beauty of the old-time carois. During this period Silent Night was written. It now ranks second in popularity among all nations as a Nativity song. The original words of Stille Nacht were in German-written on the day before Christmas in 1818 by Joseph Mohr, an assistant clergyman at Laufgen, on the Salza, near Salzburg, Austria. The words were set to music by Franz Gruber, a schoolmaster in the neighboring village of Arnsdorf. It was during the nineteenth century that our country gave to the world two of its loveliest carols, O Little Town of Bethlehem, by Phillips Brooks, and We Three Kings of Orient Are, by John Henry Hopkins, Both songs with musical settings of American origin came to us from priests of the Episcopal Church.

In Italy, Christmas is called Il Natale, Sometime during Advent, the pifferara (shepherds) arrive from the country. They play their bagpipes in the streets to herald the glad event. The crib, which is the principal feature of an Italian Christmas, is set up the day before Christmas. It is called Praeseppe, an Italian word meaning stable or manger. Through long usage, the word has come to mean a "miniature Bethlehem" or

"place of Nativity." At twilight, on Christmas Eve, candles are lighted around the praeseppe and prayers are said. At the proper time, the mother of the family placed the Bambino (Baby Christ) in the manger.

The people of Spain refer to Christmas as Natividad. The most important part of their celebration is the crib, which they call Nacimiento (meaning "being born"). Sometimes the nacimiento is an elaborate affair taking up space in an entire room. At times it is a simple, home made affair of cardboard, colored paper, rudely carved miniature figures, bits of stone and sand. A hill is usually built on one side of paper or plaster times it is covered with a green, wooly cloth and white toy lambs stand about. The roads are made of cork and the rivers are strips of glass. The crib of Portugal is also called Nacimiento.

Various Customs

In France, Christmas is called Noël. The crib is called La Crèche de l'Enfant (the cradle of the Child Jesus) Every province has its own style and traditions for the crèche. As a rule, the home crèche is made of mosses, lichens, laurel, holly, and pasteboard, but the manger always lined with sanfoin (Holy Hay), High above is hung the Star of the East, Creche making is a great industry in France. The figures are carved out of wood

or modelled of clay, then painted with bright colors. December 6 is known as Saint Nicholas Day in Holland. It is their most festive holiday and gifts are given at the celebration. Christmas Eye and Christmas Day are generally devoted to church, social visiting with friends, and family gatherings. On Christmas Eve the children gather round the crib to sing Nativity songs.

In the Germany of old, Christmas was called Wethnacht, the carols were called Wiegenlieder, and the crib was a Krippe. One of the most popular songs was Joseph, Lieber Joseph Mein. It was prepared originally for the Mystery Plays. From Germany comes the sweetest of all crib carols when sung (as all carols should be sung) by young voices-Away in a Manger, by Martin Luther. At one time the most famous and important collection of cribs in the world was in the Bayerisches National Museum in Munich.

The children of Sicily never fail to place a pot of pennyroyal in the crib on Christmas Eve. If the Christ Child should visit the home, it is hoped that the plant will burst into bloom as it did on the Holy Night. A popular crib song is O Sanctissima, a Latin hymn dating back to 1500 A. D. It is popularly known as the folk song of the Sicilian seas. From afar is heard the Pastorale, as the shepherd comes nearer and nearer. He goes from home to home, and from shrine to shrine, piping the old melody for the Baby Jesus. The people stand in awed silence as they listen to the soft, sweet melody of the old folk songs which have come down through the ages. Every shop window, every home, and many open doorways display a shrine depicting the story of the birth of Christ.

Few homes in Mexico would think of Christmas

The content of text and music in this issue of THE ETUDE is in no way reduced. Owing to the acute paper situation, however, the paper in THE ETUDE is much lighter because, for the time being, adequate paper is unobtainable. Our mills promise us paper of former ETUDE weight to accommodate expansions of our publishing plans (after a period of a few months). The national paper shortage has forced this condition upon us for which THE ETUDE is in no way responsible. We appreciate the understanding, patience, and indulgence of our readers.

without a Nacimiento. Sometimes it is a simple affair. but if the family can afford it, it is elaborate. A Christmas in Mexico means no snow, no Santa Claus, no heinted tree, no seasonal rush of shoppers, and no exchange of gifts (as that comes on Epiphany). They have an unusual crib observance known as La Posadas. Posada is a Spani'h word meaning "inn" or "lodging house." In some parts of Mexico the observance is called Jornada, meaning "day's journey." It begins on December 16 and is observed for nine days. Nine families usually go together to dramatize the journey which Saint Joseph and the Virgin Mary made in search of an inn. Sometimes the Holy Family is represented by real characters in costume—as a rule, Mary is dressed in brilliant Mexican colors, usually red and green. At other times they are poorly dressed, like Mexicans of lowly birth. In some places the Holy Family is a group of painted figures carried on a pinecovered litter called El Misterio. As they go from place to place, searching for an inn, they sing songs that sound like the chants of the litany of the old medieval churches. The object of La Posadas is to prepare the faithful for the celebration of the birth of Christ.

In almost all Roman Catholic and Anglo-Catholic Churches in this country you will find a crib as a feature of the Christmas festival. As a rule, the background and arrangements are artistic. In some places, an attempt is made to build a grotto and manger the exact size of the original in Bethlehem. According to tradition, the grotto where Our Lord was born was thirty-two feet, nine and three-quarter inches in length, and thirteen feet, one and one-half inches in width. The manger was two feet, six inches in length. and one foot, six and three-quarter inches in width. The figures of the Nativity vary; sometimes they are carved out of wood, or modelled by artists of renown. The Three Kings should not visit the crib or be in evidence until January 6. They may be seen approaching from a distance, but since they were not present on the Holy Night, it is not proper to include them in the Nativity tableau.

The crib has never been in universal use in the homes in this country, as the Christmas tree has been given first place in most communities. However, in some sections we find the crib popular. The Moravians were one of a Protestant sect established in Bohemia in 1722. In 1741, a little band of these staunch Protestant churchmen arrived in this country. In the various communities where they settled they observed certain Old World customs. One of the most notable is still popular with them-the Putz. The word is derived from the German verb, putzen, meaning "to decorate." A Putz is an adaptation of the Christmas crib-a miniature picturization of every detail of the Nativity, but it includes a whole landscape of sheep, camels, cattle, buildings, and a much subordinated Christmas tree. It is a feature of every Moravian home and church. The Putz is also popular with the Pennsylvania Dutch—the descendants of immigrants to Pennsylvania in the seventeenth and eighteenth centuries from southwestern Germany and Switzerland. The parents construct the Putz but do not permit the children to see it until they have returned from church on Christmas Eve. Some are elaborate and some are simple. In olden days they were lighted by tiny home made beeswax candles, but in recent years electric lights are used, Families gather around the Putz to sing carols.

A Universal Spirit

From its humble beginning in the small Italian village, the crib custom has spread all over the world. We find strange and varied crib customs, but the universal spirit is the same wherever groups of people gatner together to honor the Birthday of the King. The picture of the lowly stable with Mary, and the Infant Babe lying in a manger, is a sweet and touching scene -one on which all of us like to dwell. The old, yet ever new story as related by Saint Luke, which begins, "And there were in the same country shepherds abiding in the field, keeping watch over their flock by night" is still our favorite. It is a story which charms young and old. And always, by the Christmas Crib, there will be carol singing-you will hear the oldest and sweetest of all carols, Glory to God in the highest, and on earth peace, good will toward men."

THE ETUDE

Conrad Thibault, who manages to combine popular acclaim with ortistic eminence, lounched his coreer in a way that might be styled a "music droma" in its own right. Born in Mossachusetts, he began singing as a child, and continued as the star of high school and community productions without hoving had any vocal training whotever. His family wanted him to study engineering, but an instinctive desire for music crowded out the watts and amperes. Determined to earn enough for sound vocal study, young Thibault worked as a sodo-jerker, as a linemon, as a housepainter, a roofer, c ditch-digger, and as a farmer. In time, he was advised to go to New York to try for a scholarship with a noted teacher there. Thiboult won the scholorship, but soon discovered that the noted teacher was a charloton. For a while, he watched and woited, studying music of night, and working as floor-wolker in a great Fifth Avenue shop by day. Finally, he went home. Again he tried New York, securing for himself an opening in the chorus of the Roxy Theoter, but giving it up appointment when he was denied a chance at sala work. Agoin he went home, this time to accept an opening os vocolist with a local dance-band, and to do some broadcasting over a local station. At about that time, he began reading of the great Curtis Institute of Music in Philodel, phia, where Emilio de Gogorza taught. Thiboult felt sure that if only he could come before de Gogorza, his study problem would be solved. But would de Gogorza accept him with no would be solved, but would be solved, bockground of troining, and with professional experience bockground of troining, and with professional experience bockground in instance of the solved in instance

said "Moybel" Accordingly, he applied for admission to Curtis-ond won five successive annual scholorships there. Thiboult had his foot on the first rung of the lodder of success, and his earliest public engagements helped him to mount it. Today, Conrad Thiboult ranks among the first vacal artists of our time. He won that rank through determination and almost unbelievable hard work. In the following conference, Mr. Thiboult discusses o problem that he believes to be of first importance to young singers. - EDITOR'S NOTE. DDLY ENOUGH, the American singer finds one of his greatest difficulties in the singing of English As listeners, we have all had proof

of this in hearing certain types of diction over the air. Far too much of it is unnatural and affected. Take, for example, the words of The Lost Chord. How often they are tortured into something like this: See-ted-uh one-uh day-ee at-uh the-uh orr-rr-rr-gan-uh, I was wee-ree-uh and-uh illill at-uh ee-zuh. I don't think I've exaggerated too much. "Now, it's both silly and harmful to exaggerate dic-

tion values; silly, because it spoils the song for hearers, and harmful, because it causes tensions that work against tree, natural voice emission, and consequently spoils tone. The secret of good diction-or enunciation-is to sing exactly as one speaks, provided, of course, one speaks correctly. This correct enunciation is what I call song speech.

The Fault of Exaggeration

"There are a number of causes for affected, unnatural enunciation in singing. For one thing, the singer who is guilty of such word-mangling just does not think. He does not analyze the lyrics of his songs for their full impact of significance and emotion. If he did, the force of the message he has to convey would lift him out of the business of making phonetic sounds. Further, so much has been said about unclear and 'mumbling' diction, that many young singers bend over backwards in trying to avoid it, sincerely unconscious that they may be falling into equally serious pitfalls along other lines. In third place, much of the trouble with English diction results from foreign methods of training, and from the mistake of carrying over into English certain peculiarities of foreign pronunciation. Take the rolled r, for example. Certain foreign languages use a rolled r in ordinary, natural speech; others have a guttural τ which is awkward for singing, and which becomes amended or adapted into a rolled τ as a matter of expediency. And that is all very fine, as far as it goes. But it should not 'go' into English! We have a perfectly natural, vocally usable r in English and there is no reason in the world why we should carry over the natural or unnatural needs of other languages in singing it. Why should any English speaking person sing 'or-rrr-rrr-gan'? He wouldn't say the word that way. And the essence of the pure enunciation of song speech consists in singing words as naturally, as unaffectedly as one says them. Another charm of song speech is that it makes you think!

"There are certain words (and certain occasions in song) that are enhanced by a slight rolling of the r. Music and Culture 上於照 等 衛子/雪衛子/山南海衛子 湖。

The Secret of Song Speech

A Conference with

Conrad Thibault

Distinguished American Baritone

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

The word thrilling, for instance, gains something when the r is ever-so-slightly rolled. But see why! In first place, the transition from the r to the l makes a slight roll natural, even in speech. And in second place, the meaning of the word makes it acceptable to heighten its pronunciation a trifle. The point is that you must think about your words. Where there is reason for a slight roll, you run no risk in making it. But to roll every r, regardless, is nonsense. You gain nothing,

either in diction-value or in meaning-value, to sing 'hear-rrr-rrr-t'. On the contrary, you lose the naturalness and sincerity which 'heart' implies! Further, even in words that admit of a slightly rolled τ , the rolling must never be exaggerated, simply because that isn't natural to English. A roll produced by a single dropping of the tongue from the upper palate is plenty! The entire question simmers down to making English diction as simple, as unaffected, as natural as you can. Don't 'make sounds'; let sound make itself, naturally, and let that natural sound carry the song. Simplicity lends beauty to art and thus becomes the most valuable element in convincing interpretation. It is just as natural to sing My lovely Celia according to the demands of English diction as it is to sing Il mio tesoro according to the demands of

Italian speech. The thing is, though, not to interchange those demands!

What Is Correct Speech?

"Diction must be studied according to its significance-value and according to its voice-producing value. The first thing the young singer should do is to learn to speak correctly-not only in singing but all the time! Thus, the question arises, what is correct speech? Here in America, we have no formal speech standard, comparable to that of Oxford English, Hanoverian German, Parisian French, Tuscan Italian, or Castilian Spanish. The best advice, then, is to listen to the pronunciation of people who speak clearly and beautifully, with careful attention to the full value of syllables (particularly at the beginning and end of words), and without any marked regional dialect. The finest actors on our metropolitan stage come to mind. Unconsciously, I find myself thinking of actors like Brian Aherne,

Maurice Evans, and Ronald Colman-but they are Englishmen. Eddie Dowling's American speech is excellent. So is that of Ben Grauer, the radio announcer. If Eddie Dowling doesn't come to your town, study Ben Grauer's manner of enunciation. You will find it free of any mannerisms, regionalisms, affectations, or carelessnesses. It has no slurrings in the beginnings or ends of words; it gives proper value to each sound, each syllable. I have no idea whether Mr. Grauer sings,

but he has good diction for song speech.

"Approaching the diction problem from its purely vocal angle, we find an enormously important interrelation between tone production and enunciation. Each helps the other; the singer who speaks freely and naturally in song, produces better tones, and the singer who has mastered correct tonal emission, reveals no distortions in diction. This is due to the fact that both freedoms (of tonal emission and of enunciation) result from a complete absence of constriction anywhere along the vocal tract. Very often diction problems grow out of emission difficulties. The singer who has trouble singing EE often finds the root of his difficulty in an exaggerated mouthing, or widening of his lips, to the point where his speech organs become tense and the tone is thrown back into the throat. The tendency



CONBAD THIBAULT

to sing AW for OH grows out of similar constriction; it advertises the fact that the AW-singer has a tight production that holds his voice instead of releasing it. Working the other way around, a voice that may be started on the way to correct emission, can most definitely be hampered by tense, forced, 'mouthed' diction. Where tightnesses of emission do not exist, they can be made to appear by affected pronunciation.

"In the song speech which I cannot sufficiently advocate, there is no mouthing or forcing, because the words are sung as they are spoken. Assuming that the young singer's tone production is in sound order and not in itself conducive to unnatural speech-sounds, there are a number of direct diction hints that may be offered. The first is to cultivate an ear-awareness of the way you pronounce. Listen to yourself, not only while you sing, but while you (Continued on Page 712)



The Story Of

Christmas















Music and Culture

As told by the titles of Christmas Carols and Hymns.

Silhouettes by Harvey Peace.













The Wit and Humor of Musicians

by Paul Nettl

one which is directed against the excesses of I Italian opera in the eighteenth century should not be forgotten. Seldom have Juvenal's words: "Difficile est, satiram non scribere" had better application than to the opera of that time. Then one could see on the stage Julius Caesar with a great paper hat or an enormous wig, with a wooden sword, a toga of the cheapest materials, as he consummated some worldfamed act of state, and warbled an aria in sixteenth notes or triplets, to the accompaniment of an orchestra. Mostly Caesar was an alto or soprano cas-

trate, and he lisped his pianissimo accents with such tenderness and amorous fervor that all the ladies in the orchestra seats were beside themselves and the gentlemen a bit nervous. That is opera, just as much as when the swan, a half minute before the close of Lohengrin's song, departs off stage, and leaves the knight of the swan alone, merely because the stage manager gave the signal for the departure too early. It was on just such an occasion that Leo Siezak, the celebrated tenor, expressed his classical question: "When does the next swan leave?"

The first great satire on the opera was Benedetto Marcello's "Il Teatro alla moda," in 1721, a highly amusing tract, in which the famous composer castigates with biting severity Italian operatic life, He was not the first satirist of opera—Salvatore Rosa



ROSSINI MAKING SPAGHETTI From a French caricature.

TF ONE SPEAKS of musical satires, that famous and Ludovico Adimari were his predecessors. Of course, he wrote the satire only because he, who had won such fame as a church composer, had been unsuccessful in writing operas. Marcello also wrote two madrigals against the castrates. In them the tenors and basses, in four parts, announce to the shrieking castrates, that the latter, according to scripture, are excluded from the kingdom of heaven. Whereupon the sopranos and altos reply that the flames of Erebus will devour the tenors



the singers, for how easily can such a singer in the opera become a general or a king!" And so it goes on.

A GERMAN CARICATURE OF BEETHOVEN IN A COFFEE HOUSE castrati and prima donnas, are ignorance, vanity, fickleness, artistic carelessness, and stupidity . beautiful picture of opera singers as a class anno 1721. Operatic satires have never died out. The "Beggars' Opera" was never more than a travesty on Italian opera and Nestroy wrote his merry parodies to mock

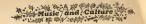
playing his sarcasm and wit. How he treated his singers when they were insubordinate is rather well known also how he once threatened to throw the great prima donna Cuzzoni out the window if she didn't behave better. The "great bear" did not permit trifling. Once he said to the afore-mentioned singer: "Oh, Madame, je sais bien que vous êtes une veritable Diablesse, mais je sais vous ferais savoir, que je suis Beëlzebub, le Chef des Diables." (Tr.: "O, madame, I know well you are a veritable female demon. But I'll see to it that you get to know that I am Beelzebub, the chief of the devils.") This is the grimmest of humor. Just as once in Dublin he raged at a singer who failed in part of posers," he says, "should not understand too much of music or you will be bad operatic composers." "Let one the "Messiah": "You scoundrel, did you not tell me that you could sing at sight?" The man addressed, proceed carefully with harmony," he advises; "the however, did not lose his (Continued on Page 722) limit in dissonance should be a third suspension." Nor

should the composer forget to ask the singers what they really want to sing in the opera, whether they prefer arias or charming little songs. Perhaps they like best an aria with the bass, or perhaps they have other suggestions. . . . The smartest thing to do is to put the music down on paper without words, for in the final analysis the librettist will be able to compose some sort of stuff to fit the music. Apropos! Don't forget to let a merry aria follow a sad one, and vice versa. Variety is the thing! Marcello's Opinion of Singers

"Be polite and humble toward But the main targets of Marcello's mockery were the prima donnas, the castrates, the impresario, and the "theater mothers," those ugly, avaricious old crones, who watched like Cerberus the antechamber of their daughters-sometimes the rerelationship was fictitious-and granted only to aristocrats and mil-Hongires entrance into the sanctum of the daughter's boudoir. Marcello' said that the essential characteristics of the singers, above all, of the

From Handel we have all kinds of documents dis-

THE ETUDE



What Hotels Mean to Music



THE GRAND BALLROOM OF THE WALDORF-ASTORIA Decorated in tropical atmosphere for a dinner dance.

by Rose Heylbut

provided rival those of a concert hall. Where the functions are not musical in themselves, music is used as part of the general entertainment. All of the Waldorf's function rooms are equipped with pianos and Musak.

The Bagby Morning Musicale

For large musical functions, the Waldorf provides the Grand Ball Room, one hundred and twenty feet wide by one hundred and thirty-five feet long, rising from the third to the seventh floors, and equipped with a semi-circular stage (fifty feet wide and twentyseven feet deep), a great Moeller orchestral organ, and full facilities for movie projection and radio broadcasting. Perhaps the chief event associated with the Waldorf Ball Room is the Bagby Morning Musicale series, which for over half a century have brought the best in music, performed by the most notable artists, to a select group of subscribers. The Bagby Musicales at the Waldorf have continued without the least hint of publicity or advertising, building up a 1,500 subscription and a long waiting list on the strength of their tradition of musical eminence and social distinction. Back in the 1890's, Mr. Bagby had tation for accommodating musical events is the Biltengaged Nellie Melba to open his concerts, but when the day arrived, she had a cold and could not sing. Not to disappoint Mr. Bagby, however, Mme. Melba

came, showed herself, and promised to sing the following week. In that heyday of great music, Melba, Eames, Nordica, Calvé, the De Reszkés, and Plançon were regular performers at the Bagby Musicales. The series transferred to the "new" Waldorf, and still ranks as a highlight of the great New York music season. Since Mr. Bagby's death, the musicales have continued under his name.

Other great musical events to turn to the Waldorf Ball Room as headquarters, are the concerts of the Mendelssohn Glee Club; the Haarlem Philharmonic Society; the Bohemians; and the University Glee Club, a group of some two hundred business and professional men, banded together on an amateur basis, "to encourage male singing of highest excellence," The University Glee Club has included Bishop Greer, J. Pierpont Morgan, and Chauncey M. Depew among its active members.

In addition to its "great name" musical events, the Waldorf is constant host to private musicales, club meetings, school exercises, and the like, in a series of smaller suites (the Perroquet Room, the Jade Room, the Basildon Room, the Jansen Suite, and so forth). Another great New York hotel to have built a repu-

more, with its Ball Room and its Music Room, Both are equipped with pianos (Continued on Page 711)

clubs, schools, and so forth-for which the facilities "FORWARD MARCH WITH MUSIC" DECEMBER, 1946

TT REMAINED for American ingenuity to channel the hotel business into a source of cultural stimu-

rugs, murals, and general accessories aren't too mod-

ernistic. But anything more than that? To serve as "a home away from home" is the function of the hotel everywhere in the world. Except in the United

States where, in addition, it has a great deal to do with making us much more perceptively intelligent. The first link in the chain between hostelries and culture was probably forged by the host of the Tabard Inn, where Chaucer's pilgrims set out to spin their famous tales; but the chain has been lengthened here. The American hotel has a distinct claim to furthering the musical culture of our land. As a direct result of specially planned hotel facilities,

the meetings and conventions of our music clubs, the annual recitals of music teachers, the graduation exercises of music classes have been able to expand to dimensions that make such functions a major element in our national musical life, Nowhere else in the world do quite the same conditions exist. The

rich musical life of Europe is largely a matter of

tradition among individuals and families; but you

don't find public hostelries equipped with stages and

concert halls that bring music to life for the average

citizen. Neither do you find the planned and organized

interest that spreads from, let us say, our Federation

of Music Clubs, spanning the entire country in work

of uniform policy. Certainly, it would be hardy to

suggest that such national music interest is caused

by hotel facilities; but it is no exaggeration to say

that the certainty of finding adequate meeting condi-

tions in well-run hotels has stimulated the life of the

clubs that form the Federation. Thus, there is a very

real and significant relationship between the hotel

A Pioneer in "Entertaining Out"

The holding of meetings and exercises in a public

and which, a half-century later, still carry on the

great tradition of great music graciously presented,

exactly as Mr. Bagby designed it. Here, too, was the

original Peacock Alley, a long passage that has lent

its name to hotel promenades all over the world. In

the boom of the 1920's, the Waldorf set the pattern

for servicing functions that combined the privacy of

home entertaining with the standardized perfection

of professional catering and entertainment. In special

series of rooms equipped to accommodate anywhere

from twenty to two thousand guests, the Waldorf

made it possible for private hosts as well as schools,

clubs, and fraternal orders to hold meetings on a

scale with which the ordinary home or studio could

hardly hope to compete. And the fashion grew. Today,

there is scarcely a hotel in the land that does not

maintain an amply staffed department for servicing

In 1929, the "old" Waldorf became the "new" Wal-

dorf. Occupying a full square block (from 49th to 50th

Streets, and from Park to Lexington Avenues), the

building covers 81,337 square feet, and its forty-seven

stories and twin towers reach to a height of over

six hundred and twenty-five feet. The arrangements

for public functions and private entertaining include

specially designed accommodations for all kinds of

large and small gatherings. Self-contained suites are

maintained, so that each function, whether public

or social, may have its appropriate setting. For these

purposes, separate elevators, pantries, check-rooms,

The Waldorf staff states that music is an almost

invariable part of the "entertaining out" program. In

many cases, the functions held there are in them-

selves of a musical character—the meetings of music

and retiring rooms have been installed.

"entertaining out."

business and American musical culture.

lus, Most of us think of a hotel simply as a place at which to stop. We regard its cultural aspects (if at all) chiefly along decorative lines-provided that the

and basses, for it is written: "Quei che castrati son,

saran beatt." Marcello raves at the whole bag of oper-

atic tricks, and has no mercy. He mocks the librettists

with their slumber scenes in which actors fall asleep

at the very moment when another interesting scene

begins. He laughs at the eternal nonsense of "dovey"

and "nightingale" by which the prima donna, other-

wise a Xantippe of the worst sort, is designated, and at

the epithets "lion" and "tiger" bestowed upon cowardly

and stupid soprano castrates; he giggles at the scenes

in which the lover says farewell, to go away and die,

while his beloved sings a merry aria so that the listen-

ers may know that the whole thing is only a joke. Mar-

cello gives serious advice to all of the participants. He

instructs the writers to see to it that tyrants and

princely fathers are sung only by castrates, while shep-

herds and servants are sung only by tenors and basses.

And it must not be forgotten to discuss the piece thor-

oughly with the prima donna or one of her relatives

before it is finally committed to paper. "And you com-

Master Programs Again on the Air by Alfred Lindsay Morgan

ITH very little fanfare and not much advance publicity, the best musical programs of the fall and winter season have returned to the air. Conductors Toscanini, Ormandy, Koussevitzky, and Rodzinski, each has taken his place at the helm of one of the great American orchestras, And a new conductor has joined their forces, George Szell, leading the Cleveland Symphony Orchestra-one of our best musical organizations-in a weekly series of concerts (heard Mondays from 11:35 P.M. to 12:35 A.M. over the Mutual Broadcasting System).

Toscanini's return to the NBC Symphony podium was delayed a week owing to a special performance by that orchestra on October 20, under the direction of Frank Black, for the United Nations General Assembly. The noted Italian maestro will be heard in sixteen broadcasts in all this winter, presenting some music he has never played before on the air-including a performance of Mozart's early G minor Symphony, K. 183 and a performance of Verdi's "La Traviata" in two sessions. Toscanini will conduct seven concerts from October 27 through December 8. The next eight weeks will be divided between Fritz Reiner and Eugene Szenkar; after which the maestro will return for nine more programs from February 9 through

Eugene Ormandy and The Philadelphia Orchestra are back on the same schedule as last year-5:00 to 6:00 P.M., EST, Columbia Broadcasting System. These special Saturday afternoon concerts originate from the Academy of Music in the famous Quaker City and are picked up and transmitted through Station WCAU at Philadelphia. Ormandy's programs usually feature a prominent soloist and are skillfully blended to include familiar classics and some modern music. Serge Koussevitzky broadcasts from the Sanders Theatre, Cambridge, Massachusetts, every Saturday night from 9:30 to 10:30 P.M. EST (American Broadcasting Company). Dr. Koussevitzky favors familiar selections and one notes that many of the works he

has recorded are included in his programs. The New York Philharmonic-Symphony began its seventeenth season on the air on October 6, with Artur Rodzinski conducting. There will be twentyeight weeks of broadcasts in the regular subscription season. Several distinguished guest conductors will relieve Dr. Rodzinski at various points in the season-these include Bruno Walter, Leopold Stokowski, George Szell, and Charles Münch of the Sosiété des Concerts du Conservatoire of Paris. Mr. Münch is making his first American appearance. A brilliant array of soloists is scheduled to be heard in the Sunday afternoon broadcasts; these includepianists Claudio Arrau, Robert Casadesus, Wanda Landowska, Artur Rubinstein, Rudolf Serkin, and J. M. Sanroma; violinists Mischa Elman, Zino Francescatti, Jascha Heifetz, Yehudi Menuhin, Joseph Szigeti, and Jacques Thibaud. Many new composi-

tions are planned for performance. George Szell, discussing the concerts of the Cleveland Orchestra said: "An effort will be made to strike a fair balance between the standard classics, masterpieces, and important compositions of contemporary composers, including many living Americans."

All in all, the 1946-47 season of radio promises a rich harvest of symphonic programs for those of us



CHARLES MÜNCH

who enjoy such rich musical entertainment. The talented pianist, Earl Wild, recently returned to that early Sunday morning broadcast so appropriately named Coffee Concert (American Broadcasting

-8:30 to 9:00 A.M. EST). He and others heard on this program usually have an assisting artist with whom they perform one or more sonatas besides solo works. The high quality of the musical fare on this program, to say nothing of the fine musicianship, makes it a zestful adjunct to one's Sunday morning cup of coffee. As one friend of ours remarked: "To a true music lover this program is an equally appreciable eye-opener to that proverbially awakening elixir-one's cup of coffee."

The American Broadcasting Company has also another Sunday morning program which deserves to be mentioned. It is called Sunday Strings (12:30 to 1:00 P.M., EST). Ralph Norman conducts the ensemble and recently he had as soloist the talented, young vio-

linist, Ruggiero Ricci. Over the same network, there is Saturday Concert (5:00 to 6:00 P.M., EST), another worthy program. The American Broadcasting Symphony Orchestra officlates, and recently the versatile Earl Wild acted on programs as both soloist and conductor. Listeners may well be torn between this broadcast and those of The Philadelphia Orchestra.

The Metropolitan Opera Saturday afternoon performances were resumed on November 16. Consistent with musical events of these days, there was no an-

RADIO

nouncement of the forthcoming opera very far ahead But plans for the season were given out. For the first time since broadcasting started from the Metropolitan, six operas to be heard have been selected by radio listeners. These were chosen in the poll conducted at the end of last season; the works are "Alda," "Carthe end of last season, the works are Anda, "Car-men," "La Traviata," "Der Rosenkavaller," "Boris Godomow," and "Hänsel and Gretel," Several of these are being especially revived this year by the operation management. There will be eighteen Saturday broad-

For those who like chamber music, which remains the most ideal music in broadcast, we recommend the Fine Arts Quartet on the American Broadcasting network (Sundays, 11:00 to 11:30 A.M., EST). The ensemble, comprising Leonard Sorkin and Joseph Stepansky, violinists; Sheppard Lehnhoff, violist; and George Sopkin, 'cellist, is an admirable one. The group performs well known quartets and on occasion invites

a guest soloist to join them in a quintet performance. E. Power Biggs began his fifth year of Sunday morning organ recitals over the Columbia network, on September 15. Mr. Biggs is engaged at present in playing the works of the men who preceded and followed Bach, More immediately, he has been concentrating on the organ compositions of Handel, and in this connection has been joined on occasion by Arthur Fiedler and his Sinfonietta to present works by both Handel and Mozart. Mr. Biggs is heard from

9:15 to 9:45 A.M., EST. The wandering troubadour, as he is known. Burl Ives, has a weekly program over the Mutual network-Fridays, 8:00 to 8:15 P.M., EST. Ives' warm and appealing interpretation of folk melodies has won a name for him from coast to coast. He is one of the most gifted folk singers now before the public. His is a program which we recommend to all music lovers; if one has the preconceived idea that he will not enjoy folk songs, we invite him to listen to Ives. There is a fine sentiment, a deep feeling of humanity, and a delightful touch of humor in the songs that Ives sings. Moreover, his voice is sympathetic and his artistry is unusually communicative. In his broadcast series, Mr. Ives will sing many of the three hundred songs he has collected in his tramping through the forty-eight

The Columbia network School of the Air began its seventeenth year on September 30. The broadcasts, heard Monday through Friday, are from 5:00 to 5:30 P.M. EST (for other time zones, consult your daily paper). The Tuesday broadcasts are again known as "Gateways to Music." There is no question in our minds that these programs will "delight your entire family." We agree with the broadcasters that the series "will satisfy the trained musician, inform the novice, entertain the youngest, and gratify the eldest." These programs are adroitly planned to be both entertaining and pleasantly informative. The Columbia Concert Orchestra under the direction of Bernard Herrmann will present not only the familiar but new and old music. Programs of the month are titled: "String Family Reunion" (December 3), "Out of the East," with native performers (December 10), "Hansel and Gretel," Humperdinck's delightful opera (December 17), "Merry Christmas!"—a program of carols (December 24), and "The Song of the Bells," featuring the Rockefeller Memorial Carillon of New York's Riverside Church (December 31).

Speaking of the conductor Bernard Herrmann, we are reminded of his invitation to Music series (heard over Columbia network Wednesdays from 11:30 to midnight). This program still remains one of the most interesting and unusual on the air-on it we hear music which is seldom performed in the concert hall and practically never heard by way of radio elsewhere. Mr. Herrmann recently left for England to conduc a series of concerts in the British Isles, During his absence a number of composers have been invited to

officiate in his place. The Story of Music the National Broadcasting Company's Thursday evening program (heard 11:30 P.M to Midnight), returned to the airways on Oct. 31. Listeners who followed this broadcast series last year will recall it traced the development of symphonic forms. This year, the program will be devoted to the lyric theater-opera and operetta music from the early part of the 17th century to the present time will be programmed on the new series. (Continued on Page 719)

CORRESPONDENCE OF THE MASTERS "LETTERS OF COMPOSERS." An Anthology, 1603-1945. Edited by Gertrude Norman and Miriam Lubell Shrifte.

Pages, 443. Price, \$5.00. Publisher, Alfred A. Knopf. This valuable and interesting book contains extracts from two hundred and twenty-four letters by ninetynine composers, ranging from Jan Pietro Sweelinck to American composers of the present day. The book presents such an alluring prospect for contemplation that the reader will feel like the small boy who is suddenly presented with a large box of born bons. Alas, if the long book were fifty times its size it would hardly be big enough to give an epistolary photograph of the ninety-nine writers of music it covers. It does, however, give important and interesting glimpses of the mental states of the composers at certain periods in their lives. Many of the earlier letters were written in the age of sycophancy, when the composer's success depended largely upon pandering to some indulgent patron. No composer could reveal his real thoughts when he was bowing before some ruler whose ignorance of art must often have been painful, Beethoven, the revolutionary democrat, changed much of this and composers commenced to write like human beings corresponding with human beings. Sometimes their confessions are very intimate and revealing, often, indeed, disillusioning. That is, after we have passed the period of the lengthy prolegomenons of the royal court. With

may note a high literary value and even a deep, under-Composers' Biographies

few exceptions, among the really great composers one

lying philosophy.

"OUR AMERICAN MUSIC." By John Tasker Howard. Pages, 841. Price, \$5.00. Publisher, Thomas Y. Crowell

This is a third revised and reset edition of the original work published in 1931, giving the author's personal appraisal of the achievements of American composers. It is not representative of the larger field of musical development in America and varies distinctly in selection from other standard accepted works in musical biography. The new edition contains many new names not found in the earlier edition of this work and should be a welcome addition to the musical

A NEW ORCHESTRAL AND BAND GUIDE "BAND AND ORCHESTRA HANDBOOK." Pages, 136. Price, \$1.00 postpaid. Publisher, Pan-American Band In-

The Pan-American Band Instrument Co. has issued a work of one hundred thirty-six pages, bound in cardboard, and selling for one dollar, which is one of the most practical, condensed, and helpful volumes we have ever seen on this subject. The book is thoroughly modern in its approach to the ways of organizing and maintaining a band. It has numerous illustrations and excellent text, indicating how the various instruments are played, how to conduct, how to record and broadcast, how to raise funds. It is little wonder that so sensible and useful a book found immediate adoption by leading American universities, colleges, and schools. It answers so many of the questions that have been coming into THE ETUDE for years that your reviewer recommends it in the highest terms.

REMEMBERED MINSTREL "JAMES A. BLAND ALBUM OF OUTSTANDING SONGS," A Collection for Voice and Piano (with biography). Compiled, Edited and Arranged by Charles Haywood. Pages, 72 (sheet music size). Price, \$1.50. Publisher, Edward B. Marks Music Corporation.

ETUDE readers are familiar with the restoration of interest in the Negro composer and minstrel, James A. Bland, whose compositions (including Carry Me Back to Old Virginny, In the Evening by the Moonlight, Oh, Dem Golden Suppers!, In the Morning by the Bright Light, De Golden Wedding) have sold in the millions. Mr. Haywood has assembled many of Bland's "hard to get" numbers and has prefaced them with an excellent life story of the remarkable figure of the last century. Music in the Home

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

THE MAKING OF A GREAT CONDUCTOR "THEME AND VARIATIONS." The Autobiography of a Conductor. By Bruno Walter. Pages, 364. Price, \$5.00. Publisher, Alfred A. Knopf.

Of all the conductors who have come to America in this century from Europe, none has commanded more enthusiastic respect than Bruno Walter. This has been due to his great sincerity, his wide knowledge, his broad experience, his instinctive aversion to anything like exhibitionism, and a rich, spritual idealism. His conducting is marked by an entire absence of affectation. He could not make himself jump around like a monkey on a stick, with quixotic gyrations which cannot fail to be an annoyance to any audience. His beats are significant to the orchestra, and are not merely the decorative arabesques of the prima donna

It is this integral quality of deep sincerity which



BRUNO WALTER makes Dr. Walter's autobiography a notable one, From his frank picture of his childhood in the peace, kindness, and decency of a modest Jewish family in a Berlin tenement, to his great hours of triumph in the musical capitals of the world, he has shown a modesty and dignity which are evident throughout his auto-

Gifted with great penetration, he etches a remarkable picture, not only of the art life in the Europe of his youth, but also of the political background which restrained it or promoted it, as the case might be His view, for instance, of the arrogant, obstructive officialdom of the Berlin Opera is a keen explanation of the military straitjackets which impeded art, rather than helped operatic life in the German capital. The contrast with the genial artistic freedom of Vienna is closely drawn. In the Austrian capital, under Mahler, his artistic experience developed enormously. His great complishments at Salzburg, his splendid work in the New World, and his meetings with famous men and women resulted in a rich, cultural development which gives his autobiography an unusual quality of readability. He is thoroughly in tune with the spirit and high ideal of Christendom and has exemplified this in a life of sacrifice to these ideals.

BAND INSTRUMENTATION

"THE FUNDAMENTALS OF BAND ARRANGING." By William J. Skeat, Harry F. Clarke, and edited by Russell V Morgan, Pages, 88 (large octavo). Price, \$1.50. Publisher, Sam Fox Pub. Co.

This handbook is a very graphic and readily understandable work upon a subject which is now interesting thousands of young people in our schools. It contains many ingenious and original presentations and explanations which we have not seen in any other work. Without any verbosity, it gets right down to the main principles and provides working sheets wherewith to make essays right in the book itself,

VOCAL PHILOSOPHY "THE SINGING VOICE." By Ralph Morse Brown. Pages, 167. Price, \$2.50. Publisher, The Macmillan Company.

An unusually interesting, sensible, and practical exposition of the possibilities and limitations of the human voice, which may be read and studied to decided advantage by any voice student.

Musical Recollections "FROM THE TOP OF THE STAIRS." By Gretchen Finletter. Pages, 252, Price, \$2.50. Publishers, Boston: Atlantic-Tittle Brown.

A readable and lovable series of memories by the brilliant daughter of Dr. Walter Damrosch, recounting experiences with many of the great personalities (Paderewski, Melba, Chaliapin, et al) who flocked to the hospitable home of her father. These charming recollections are told with a light and often very amusing touch which will delight all who are fortunate enough to secure a copy.

Music and Study

Is Absolute Pitch Necessary? Is Absolute Fuch Necessary.

I seek advice from you. I am a newly discission of the plane of the plaine concert in my reperture, even at the keepbord and claim of the my proposed and control of the keepbord and claim of the keepbord and keepbord and the keepbord and keepbord an

I am glad that you realize the complete impossibility for you to become the conductor of either a symphony orchestra or a choral organization. You would be unable to detect, locate, or correct whatever deficiencies would occur during the rehearsals. However, if you love music as much as I believe you do, I see no reason why you should abandon it entirely. The fact that you can reduce symphonic scores at the piano with facility, as well as possess in your repertoire such monumental works as Brahms' two concerti, speaks for itself as to the work you have done in the past and the advanced stage of your pianistic ability. Because of your lack of pitch, any instrument where the tone is not ready made cannot be considered. Your best bet is the plane, or the organ. I don't understand why you should feel heartbroken, for both instruments afford not only immense musical satisfaction, but the possibility of a fine

career ahead. To you and others who suffer from lack of pitch, I recommend the Player's Book, Volume III of the "School for the Planoforte" by Theodore Presser. On pages 37, 38, and 39 you will find a rational method of ear drilling which will prove most valuable. This book may be secured through the publishers of THE

Middle-C Again

Mr. 1. V. Balanceaugustic reports a
form 2. V. Balanceaugustic reports a
form 3. V. Balanceaugustic reports a
form 4. V. Balanceaugustic report

lines with the G clef first.

on the Middle-Ol Will this controversy ments vary according to individual school and augmented edition of "Chord Craft-

The Teacher's Round Table



Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Fifty Words.

ever be settled? It seems to me that there are always people who can never be satisfied, and want to introduce new fads instead of leaving alone what is good and time tested! So you always begin with Middle-C? I think you are right. The position of C on the middle line between the two staves of the grand staff makes it a logical and practical starting point, apart from the fact that at first

their lessons and I own mac up amount of the state of the carefully and have your teacher judge damage. As a valuable and helpful addi-bring cheer not only to you, but to many

Conducted by

Maurice Dumesnil

standards. The most outstanding ones submit the applicants to a serious test which includes not only instrumental performance, but ear training and theory. Regarding sight reading: there is only one way to improve it, and that is: to read, read . . . and read! Take many back issues of The ETUDE Music Magazine. There you will find a large number of measure, or reading wrong notes, retards or prevents your progress. To bring best results, such reading should be done so slowly that no mistakes ever are allowed to occur. And remember what Liszt once said: "There is not any music which can-

the tempo slowly enough," Improving the Coördination

Well, well . . . here we are once more if you measure up to them. Such requires then be up to you, put to many when the property of the such that the property of the property

ers," Book III of the "Technic Tales" by Louise Robyn. Its illustrations will have great appeal to the imagination of your young pupils, and the various chordattacks are clearly and cleverly presented. The books mentioned may be secured through the publishers of THE ETUDE.

"Trick" Rhythms

Eminent French-American
Pianist, Cunductor, Lecturer,
and Teacher
and Teacher
and Teacher
and Teacher
and Teacher

Why should you have any trouble in changing the time? Just change the meter of two, to a meter of four. When practicing, be sure to accentuate strongly all beats, and remember that in playing three notes against four, the slower the tempo the more difficult the performance becomes. Whereas, playing two against three is relatively easy, since it can be divided by "hearing" one eighth, two exactly the type of pieces which are sixteenths, and one eighth, this process exactly the type of processing and the capacity the type of profitable for such a development. But is impractical and even impossible where bear in mind that stumbling at each three against four are concerned. For two against three, see Page 47 of the "School for the Pianoforte," Player's Book, Volume III, by Theodore Presser. These exercises will help considerably to solve a rhythmical problem which is a puzzle to most pupils. When clearly understood and properly studied, the diffinot be read correctly at sight, if one takes culty will gradually vanish.

As to Chopin's lovely Fantaisie-Im-Improving the Coördination

Improving the Coördination

Improving the Coördination

I see nothing wrong in your method of
the seems of the pupils.

I see nothing wrong in your method of
the seems of t promptu, you are not the only one to

The answer is an easy one and it will

Music Study Promotes Happy Homes A Psychologist Discovers Notable Facts

WINIFRED S. GRAVES

TUSIC TEACHERS wonder about a number of things that may be going on with their pupils apart from the actual music lessons, but associated with them. The parents seem to play important and varying roles in the picture. Moreover, many parents are concerned about whether the child should or should not study music. In such cases, it is highly desirable for the teacher to have on hand scientifically measured proof of the practical usefulness of music. There are many attributes of music study which are valuable for this purpose, but the usefulness in employing music in the home, to develop happiness and contentment in the domestic group, is one which all will recognize as a "must" in home life in this period of confusion and conflict in our national history.

However, Dr. Mursell tells us that "music is the most purely emotional of all the arts. . . . It provides avenues and opportunities for emotional experiences." Especially in group participation, the shy child can find encouragement for personal expression and the aggressive child can be helped to cooperate for the

good of the group. In an attempt to answer some of these psychological questions, a study was made, at Purdue University, of a group of public school children and their parents. Each child in the study who was taking music lessons was paired with a child who was not taking music lessons but who was of the same sex, age, intelligence, and in the same grade and schoolroom. This gave two groups who were matched for comparisons. They were largely from the junior and senior high schools.

Findings on the Children

The children were tested on a number of things. There were two music tests, on the attitude toward taking music lessons, the amount and kinds of play activities, their social acceptance by the schoolroom group, and personality tests to reveal adjustment and emotional conflict. They were also rated by their school teachers as to social adjustment.

The parents cooperated in a splendid way and from them was obtained their attitude toward music lessons, their early experiences with music, and a personality

The children taking music lessons made much higher scores on the music tests by a good margin,

Mrs. Winifred S. Graves was born in Nava Scotia, of Scotch and English descent. She was brought to the United States when she was less than two years old and was raised in Colarada. She was educated in bener and in Greeley, and for a time was a pupil of W. S. B. Mathews and Henry Houseley. Loter she vent to Columbia University and was graduated with the degree of M.A. Her next degree was that of went to Calumbia University and was grounded with the dagree or MA. Her next dagree was that of Min." and the devoted some years to raising three children. She then were back into professional work as a psychologist and as a teacher of piano. She has tought at Purdee University, Illinois, and is now Psychologist of the Carebor Policy Clinic at the Rilly Hospital, Indianapolis. She has a strong interest in music and gist of the Carebor Policy Clinic at the Rilly Hospital, Indianapolis. She has a strong interest in music and both she and her husband play the piano.

by Winifred S. Graves, M. A., M. S.

groups in play activity, either in amount or kind. That is, each group enjoyed the childhood games and sports equally well.

The two groups were equally well accepted by their classmates. There was a tendency for the school teachers to rate the children who took music lessons as better accepted socially.

The greatest difference between the two groups was found in the amount of emotional conflict. The children who did not take music lessons showed an overwhelmingly greater amount of conflict than the musiclesson-group. The children who studied music seemed to be more in harmony with their families, while the children who did not take lessons were apparently much more uncomfortable with parents and friends.

Findings on the Parents

The results from the personality test showed the music-taking-children to be on the whole more comfortable and better adjusted than the matching group. This is a very important discovery and something which all parents should consider carefully in this day, when there is so much juvenile conflict in many homes. The warmth and the deep interest in the child's welfare, fitting him to a fuller and happier life leading him to a better balanced maturing, is significant. There are far too many adults who never have grown up emotionally and socially.

Mothers of the music lesson group were more contented and better adjusted than the mothers of the other group. There was not so much difference between the two groups of fathers. It should be noted that the children of these well adjusted mothers were also better adjusted and they were the ones taking music lessons. It seems that providing a child with music lessons is a warm and affectionate action on the part of the parents. These parents are interested in having their children profit by wider experiences, and will sacrifice things they might have wanted, to provide something good for the child.

The parents of the non-music-lesson group do not "believe in" music lessons for the most part.

One of the most interesting differences was in the childhood experiences of the parents with music. Of a group of one hundred parents, fifty for the music lesson children and fifty for the non-music group, twentytwo of the fathers of the first group had lessons as children and some of them still participated in music at the present time. Only eight of the fathers of the second group had had any experience with music. This difference is really striking. There was not so much difference in the case of the mothers, it apparently being a more usual thing for girls to have the lessons

Cases where both parents took lessons as children were found in twenty of the twenty-five music-lessonschildren but in only eight of the other group, Furthermore, there were no cases of parents of the first group

There was practically no difference between the two uneither of whom took lessons, whereas there were five had lessons. It seems that if both parents had lessons as children they were more likely to provide this experience for their children than if only one or neither had lessons.

A Pleasant Family Activity

The children who take lessons are apparently following a comfortable family pattern in experience with music. Their experience with music may be much wider than just taking lessons. Music may be a pleasant family activity that they all enjoy. In contrast, the nonmusic-lesson-children seem to have had little experience with music. Whether or not their families have some pleasant family projects which take the place of music is not disclosed, but the greater amount of emotional conflict present in these children would seem to indicate that their families are lacking some of the fun and friendliness which is found in experience with music. If the parents enjoy music and sing or play, the child is drawn into the family group as a participant at an early age and gains a feeling of belonging and

of being an important contributor to the family fun. Although these findings do not substantiate it, there is the possibility that if a child shows interest and ability in music, the satisfaction he gains may serve as a release of emotional tension which could partially account for his smaller amount of emotional conflict.

Significant Findings

It may be said that from the foregoing psychological findings, which have been scientifically checked and rechecked, it may be demonstrated that music unquestionably does something to the morale of the family. The parents and children share their interest in music, and this leads, in most instances, to less contention and bickering. In this day, when many children show unmanageable dispositions, such findings are most

complimentary to music as an art and as a study. When the members of a home are actively employed in making music together, they are united in a way which may be found in no other activity. Music blots out the dissensions in the home, which are such a

dangerous problem in American life.

Inasmuch as our whole national social structure is founded, not upon the individual alone, but upon co-

operation and harmony in the home, these factors which, in so far as we know, have never been hitherto adequately measured, should be regarded as of great value to teachers of music and educators, as well as to the parents. If music did nothing more than this, in our American home life, it would be of priceless

importance. Educators in all parts of the country have been conscious of this for years, but the tests we have developed will be of value in emphasizing psychologically the practical significance of music in the

"FORWARD MARCH WITH MUSIC

HE WAR came to Poland with such lightning swiftness that in 1938 it seemed no time at all before I was obliged to leave the life of a musician to soar into the air above my beloved native land, amid clouds of shells and the smoke of battle. It is true that for decades all Europe had an instinctive feeling that the time when the volcano of war would burst out again was inevitably approaching, but no one wanted to believe it or confront it, save the war-makers of the enemy countries. Yet in Paris in 1939, a whole year before invasion was thought possible, the art works of the Louvre were being transferred to secret hiding places. In 1938, in fact, when Chamberlain went to Munich, trenches were already being dug in Eng-

Thibaud Advises Wisely

Poland was then a self-sustaining, happy, growing country of great age, but magnificent, youthful vitality, and did not want to face the ogre of reality. It had made preparations to meet attack, but no such overwhelming attack as the Nazis brought on like a bolt of lightning. Life in Warsaw, before the War, was delightful. My father was a prosperous manufacturer and I had exceptional educational advantages. There was the round of social life and school life that left little to be desired. Among other things, I won several championships in tennis My brother had studied the violin, and when I was fourteen I grabbed his instrument and started playing as though by instinct, as I had had no instruction. My astonished family had no thought of my becoming a musician, but I commenced taking lessons regularly on the violin, practicing in a more or less dilatory fashion. My family sent me to the Sorbonne in Paris to study law. I remained there for two years but was not graduated.

Once, when I was playing the violin in the home of a friend in Paris the eminent French violin virtuoso, Jacques Thibaud, was also a guest. He came to my door one night and asked if I had studied the violin, and then insisted that I come to see him on the following day. I was thrilled by his invitation and for a time continued with both law and music. Thibaud was teaching at the École Normale de Musique, which also had on the faculty Cortôt, d'Indy, Enesco Dukas Casals, and Boulanger, One day I stepped into the examination room. although I was not expected to come up for examination for another year. However, I desired to enter the International Violinists' Competition in Poland and for this I had to have a diploma from a representative music school. To the great surprise of all I passed the evamination and soon found my way back to Poland There were

ninety violinists of high ability in the competition, which was opened by the President of Poland and was adjudicated by a jury of twenty-four professors of high distinction, Fortunately for me, I was among the thirty who won diplomas. I was then twenty and my great objective at the time was to convince my doubting family that I was fitted for a musical, rather than a legal career.

They then permitted me to go to the master whom I consider was the greatest pedagog in violin history-Carl Flesch, who was then in Baden-Baden, Flesch was an internationalist and spoke German, French, English. Hungarian, and I had acquired French, German, and some Russian (besides my native Polish), but spoke no English up to this time. Instantly I felt myself entirely overwhelmed by the personality of Flesch, He had the doctor's instinct for diagnosis. He could tell instantly what was wrong and how it could best be corrected This was based upon his enormous personal industry

Fiddler in the Sky



STEFAN KRAYK

by Stefan Krayk

Polish violin virtuoso and oviator Mr. Stefan Kroyk (pronounced Crake to thyme with cake, as it is an Anglicized form of Krojkeman) came to America in December 1945. With him he brought an unusual record of achievement, as indicated in ber 1945, With him he brought on wassel record of ochievement, or indicated in the following orlicitle. Kreider referred to him as "o, young violinist of extraordi-nary artistic attoinments." Before the Wor, in London, Mr. Kroyk went with his toocher, the late Coaf Heach, to o topic prochesic overled Stradyrdies violin. They found Fritz Kreilder about to purchase the instrument. Plesch sedicined, "Firtz, you have plenty of violini. Let this boy how this onet" hou, Mr. Kroyk ocquired a famous instrument.

acquired a famous instrument.
He was born in Warsaw, Poland, August 19, 1914. Blue-eyed and blande, he was the son of a wealthy monufacturer and lived the happy life of the Polish capital, indeed becoming a tennis champion. His parents sent him to Paris to study out the Sorbone. While in the French capital he met Jacques Thibaud, who induced him to study violin. Thereafter he studied with the great violin pedagog, Carl Flesch, in Baden-Baden.

In 1938, when war seemed inevitable, he returned to Poland and joined the Air In 1938, when wer seemed inevitable, he returned to Foliand and joined the Air Force, shooting down titten planes before his Country was overwhilmed. After the default of Foliand Policy and the Country of the Country Finally he orrived in the United Stotes, He became a chizen in 1946 because of his three years of service in the U.S. Army, olthough he saw his adopted country for the first time lost December. Mr. Krayk is now a member of the Philadelphia

> cians and the art of music. While he laid great stress upon technic, he never forgot that the beautiful music itself was the main objective.

An Important Step

After two years' study with him in Baden-Baden and in London, England, he made me his assistant. I remained with him nearly five years, and in this time built up a comprehensive repertory. He was one of the first teachers who approached the technical basis of vibrato in tone. Tone is essentially a matter of the cultivation of an aesthetic feeling. It is impossible to outline in words in a written article the basic principles of the mechanics of tone. It must first be felt within and illustrated in person through practical examples. What one can teach, as far as tone is concerned, is largely the application of the right muscles in develtively use the proper muscles, as in the case, for instance, of many Gypsy violinists. Consequently their playing is supple and relaxed, so that accurate velocity can he developed, but the method of doing this must be shown by the teacher in person. It would be too dangerous to present in printed words, for experimentation by the self-help student, Many violinists occasionally produce a nice sounding tore, but the mechanics are defective. If such a student tried to correct this by himself, he might lose a nice quality of tone by misunderstanding the basic principles of mechanics.

In the student's approach to practice. he must not waste time with false objectives. He must have definitely in view what he wants to do and move as directly toward this goal as is conceivable. In fact, there are three general principles which should guide his work of practicing any composition. These are:

1. The automatism of his technical means. Psychologists have made clear to educators that a series of brain and muscle habits make what might be called channels in the consciousness. If these channels are followed precisely, many, many times, a kind of automatism develops.

2. The training of the mind to a subconscious performance,

3. The correction of technical deficiencies and the elimination of obstacles which might occur during the subconscious performance.

If these principles are adhered to, consecutively, every day, after a period of say, two weeks, the student will find himself able to give a subconscious performance of the composition without finding any more technical deficiency, as the aim is

A Practice Procedure

In order to put this into practical development, the student should practice in the following manner:

1. For automatism he must divide the composition into short blocks or passages. He must start out by repeating each section in such a slow tempo that he is able to concentrate on intonation, correct dynamics, tone, and the proper division of the bow, without stopping until he reaches the end of the section. Each sect on should be repeated at least six times.

2. The training of the mind to a subconscious performance. The difficulty the student encounters when he plays in public for the first time is that he plays with a different mentality than that which surrounded him while he was practicing. I have seen this over and over again. He is nervous, tense, and uncertain. The reason is that while he has been practicing, his mind has never been trained for public performance. Therefore, when he is practicing a piece all through, he must imagine the same conditions that would con-

in the past and his wide experience with great musi- front him if he were before an audience. The blocks or sections he has formerly been practicing have now been welded together into one composition, which he must play at the proper speed, making allowance for mistakes of any kind which may arise. Every time a mistake occurs, he must stop for a moment, without irritation, and mark the place. Mistakes are natural and must be expected. He must not correct the mistak right there; he must go on to the end.

3. He must now analyze every mark and spot on the score and find out the reason why the mistake occurs Then, through specialized exercises, he must try to overcome the difficulty. If a mistake occurs through lack of general technic, he must find in his study material the right étude to develop to eliminate this fault in his general technic. This process must be repeated every day. At first he must play the blocks very slowly then he must play the piece through at proper tempo oping a vibrato. Some players and students instinc- just as he would for an (Continued on Page 716)

O YOU love to sing? Would you rather sing than do anything else in the world? If your answer to these two questions is "Yes," then you have at least started on your way. But wait a minute, Let's not dream about fame, and orchids, and ermine wraps

until we have earned them. If you are the young aspirant who wishes to make money as a singer, you must have the patience, the intelligence, the industriousness, and the persistence to continue your work no matter what unfavorable circumstances may arise, and to continue the work until your goal is reached.

During the many years that I have been a teacher of singing in New York City, preparing singers for a career on the radio, the stage, the screen, or opera, church, and concert, countless boys and girls have come to my studio to ask, "Do you think I will be able to have a singing career?" If such an aspirant has a personality that sings with feeling and if the voice has an appealing quality, I am able to say, "You sound very promising; but let me remind you that although you have a lovely voice, no one in the world can promise you a career. However, I can promise that if you are willing to do the work that will prepare you for your own niche, on the level of your abilities, and your particular talents, you will be able to earn your living in the vocal field.

Choosing the Right Teacher

When should one start to study voice? If you can find a teacher who will build your voice, and widen your range without strain, I think that ten or twelve years of age, or any time after that is the right time to begin to study.

Choosing the right teacher is a delicate task, because young singers and their parents are more apt to choose the wrong one. They are captivated by extravagant promises and verbal guarantees. Stay away from such

a charlatan, and musical racketeer, for he will waste your time, ruin your voice, and devastate your pocketbook. He can be recognized by his promises of free scholarships, or partial scholarships, his over emphasis on commercialism, his glib sales talks, his too attractive advertisements, his impossible guarantees of what he can do for your voice and career, and his know-it-all talk about television technique, and the fantastic like.

Find a teacher who has won praise and recognition as a singer and who also has the ability to explain voice production and vocal expression so that you may know what you are doing and why. You must learn how to coordinate relaxation with right action, just as you learn it in performing any sport, like swimming, or golf or tennis. This means building a strong breathing apparatus and coördinating it with a relaxed, open throat passage. In this way you will be able to build your voice while widening your range until you are able to sing smoothly with a resonant quality from your lowest tones to the middle tones, and from the middle tones to your highest tones. A fine singer must have fine pro-

nunciation. This teacher should show you how to purify your vowels, and how to handle your consonants with light fleetness and precision, so they will be clean cut without interfering with the resonant flow of your

Your teacher should also help you to develop your personality. This can be done while you are learning songs, and preparing them for public performance. You should be learning how to tell the story of your song with more and more significance. As each song is a new experience, you must be coached on how to convey its inner message in the unique manner that fits its peculiar style. This training will give you poise, charm, self-confidence, platform manners, showmanship, and teach you how to put various types of songs across the footlights.

Of course, the more musicianship you have, the bet-

Music and Study

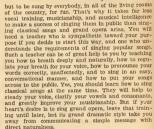
"Do You Want to Sing for Money?" by Crystal Waters

One of this country's most distinguished vocal teachers, Crystal Waters, trains the voices of concert, opera,

One of this country's most distinguished vocal teachers, Crystal Weters, Irains the voices of concent, opero, stages, radio, and screen stors for singing as well as for speaking. She is the subther of "Song, the Substance of Vocal Study" and mony artistics a new York of the Substance of the Substance of Vocal Study, and mony artistics and the Substance of Vocal Study, and the Substance of Vocal Study. Can Be Your Fortune." She has taught singing at Columbia University, and is now the director of voice and speak of the School of Radio Technique, in Radio City, New York Old, Many times apople who were supposed to know tried to discourage her, but she was determined to find maintain her place, and the did find it in the vocal field. She started the precision of the Substance of th

ter singer you will become, and the more you will be able to earn. Learn how to play an instrument, preferably the piano. Also, go to a music school or to a private teacher, where you can learn more about rhythm, ear-training, musical theory, and sight reading. In New York City, we who are members of the New York Singing Teachers' Association have the opportunity of sending our students to classes in musicianship, acting, languages, operatic training, at little cost to the student.

The quickest way to start earning money in the



Once you become a success on the stage or on the radio you will have plenty of time and money to continue your studies until you master the art of singing classical songs and grand opera, if you so desire. The experience you have gained while singing before the microphone or acting on the stage will be a great asset to your concert and operatic career. I have known singers from the radio, night clubs, the Broadway stage, and vocal teaching who continued studying, and finally gained a much coveted contract at the Metropolitan

Your Chance for a Career

Everyone cannot arrive at the top, for if there was not a big climb up a steep hill to fame and fortune, there would not be any top. However, each year several do get there, and one of them may be you. In all fields of human activity only a few become nationally known, but there is always room in the field for countless others who are rewarded with a substantial income. If you love singing enough to really work at it, it is possible to earn as much as or more than you might otherwise do

The main thing is to figure out your assets and abilities and use them to help you climb one sten at a time You may have the voice and personality to become a soloist right away, or you may fit into group, or chorus singing. Perhaps you are better suited to the singing of classical and semiclassical songs, in public or over the radio. You may prefer to be a church soloist, or give costume recitals that are always greatly enjoyed. Perhaps you have a flare for the singing of popular songs, which depends more upon vocal tricks and presentation than greatness of voice, and musical knowledge, and therefore demands less time for training, You may have a gift for teaching, and vocal teachers are needed in schools, colleges, and for private instruction Once you learn fine pronunciation and how to produce the voice, you can teach speakers as well as singers, for the radio, for (Continued on Page 712)



COVETST WATERS Demonstrating to her pupil, Ralph Dumke

out coming within an octave of high-C.

song writers not only for professional entertainment, VOICE

vocal field is to learn how to sing popular songs. I

mean novelty songs, ballads, blues, and songs from such

American musical shows as "Oklahoma," "The Red

Mill," and "Carousel." These songs have a range of not

much more than one octave, and they can be sung in

any key that suits your voice at its particular stage of

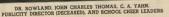
development. Many singers have made fortunes with-

These popular songs are the best to help you get

started because the vast American public loves them,

and will pay to hear them sung. They are designed by







WILLIAM LYON PHELPS

Musical Celebrities Awaken New Interest In High School Assemblies

by Paul E. Duffield

Chairman, Department of Music Northeast High School, Philadelphia

PiffEEN years ago, Dr. Theodore S. Rowland, principal of the Northeast High School of Philadelphia introduced a power life. delphia, introduced a new idea in high school routine which is now attracting international attention in educational circles. It was his strong conviction that in the life of the average boy, there would be a very distinct pedagogical advantage in bringing to him personages he had admired but never had had the opportunity to see in person. Dr. Rowland looked into the adolescent boy's mind and realized that this was not

mere hero-worship but rather a desire to vitalize his dreams of his own future.

The student reads in the newspaper of certain celebrities and hears some of their voices over the radio. However, this is quite a different thing from the inspiration he receives upon seeing these personalities "in the flesh." It was, therefore, highly desirable to devise some method within the means of the school that would make it possible to convince distinguished people that giving an hour out of their lives to meet

tribution to American youth. At first we had a feeling that such an ambitious project was well nigh impossible. However, it was first decided that as a basis for the invitation, the school senate, a governing body composed of about one hundred and twenty-five members of the faculty and the student body, should select, by vote, the most popular personality in a distinctive field, and then award as a token, a silver cup to be presented on the occasion of the visit to the school. It may be easily understood that it required an immense amount of determined effort and diplomacy at the outset, to bring about the fruition of this idea.

Once inaugurated the movement gained rapid momentum and achieved extraordinary publicity. Ample news service photographs of the visitors were widely distributed in the press, and motion pictures were also taken by the school authorities. We soon found, however, that the celebrities who visited us were motivated not by the publicity, but far more by their innate desire to share in a movement designed to quicken the imagination toward cultural, educational, and economic goals, Moreover, we discovered that, interesting as the remarks of the visitor might be, the students were enormously more impressed by (Continued on Page 719)



EDDIE RICKENBACKER



THOMAS E. DEWEY



DUSOLINA GIANNINI



JOHN McCORMACK

The writer believes that a start towards an agreement on the characteristics of religious music might be obtained by playing a variety of music for an assorted group of people and asking after each selection for a vote on whether the number is religious or not. Recordings could be used, or the compositions could be played on a piano or an organ. The music should be entirely instrumental-no words, for the words would confuse the judgment of the assorted listeners,

RGANIST, choir leader, pastor, and layman all have fairly definite ideas concerning what is

rumor-clashes have occurred between the organist

and pastor or between the choir leader and a layman because of disagreement regarding the appropriateness

of music for worship. This article suggests certain considerations with a view to establishing at least a minimum of understanding among all who are interested in

Religious "Mood" Music

appropriate in church music. Sometimes these ideas harmonize well. In many instances—according to

Let's imagine such a seminar. Suppose we listen to the following: Oh Susanna, Engelmann's Melody of Love, The Stars and Stripes Forever, Mozart's Ave Verum, and Brighten the Corner Where You Are. Unless the last title is closely associated in memory with church or Sunday School, and may, therefore, be included, only the Ave Verum will pass as religious music Martial, romantic, popular, or folk music when heard in direct contrast with really religious music is readily distinguishable.

Here is another device to crystallize thinking on what kind of music is religious. Ask a group to select a piece of theme music to be used at the beginning of a religious radio program, a composition that will tell better than words what type of program is to follow. Tell them that the music must not indicate that the program is a romantic serial, or an army recruiting program, or is to be given by a whistling comedian. Any listener of average cultural attainments will rule out love music, secular marches, and catchy tunes. For a Good Friday broadcast nearly anyone would agree that O Sacred Head Now Wounded is the right kind of "mood" music just as Rubinstein's Romance is the right kind for a radio love story. For an Easter broadcast, "happy" music is desirable, but neither Whistle While You Work nor Anchors Aweigh would be approved by any thinking group. Christ the Lord Is Risen Today would occur to most people; it is appropriate, because it expresses Christian "rejoicing"something deeper than mere surface satisfaction.

Some Music Is Definitely Religious

Surely there can be agreement that some music is definitely religious in character and some music is not. The disputes occur, of course, in the borderland between religious and secular music. Why should we not agree to avoid these disputes by staying on safe ground -by using only religious music for religious services?

Music for worship should evoke the noblest, most spiritual least earthy of all human impulses. "Pretty" music is not suitable for worship. Much of it, like the Barcarolle from "The Tales of Hoffman," is music of erotic mood. Anyone who has seen this opera must shudder to hear the Barcarolle played as a prelude for a service of divine worship, All of the following compositions are expressions of romantic love: Erotik by Grieg. The Rosary by Nevin, Melody of Love by Engelmann, O Thou Sublime, Sweet Evening Star by Wagner-not to mention Andantino by Lemare, known to all as Moonlight and Roses. "Pretty" music is not religious music. There is a place for the music produced by the love of the sexes; church is not ordinarily that place. The trouble is that all this music is shallow, in-

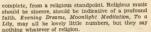
What is Appropriate in Church Music?

by Paul M. Elbin

President, West Liberty (West Virginia) State College, Dean, Wheeling Chapter, American Guild of Organists

Music and Study

The career of Paul N. Elbin is both notable and stortling. He does not claim music as his profession but holds the highest office in the Wheeling Chapter of the American Guild of Organists. He has written several books and has become Organists. He has written several books and nos become widely known as a specker. In 1935, as Prosident of West Liberty State College in West Virginia, he was the youngest college president in the United States. (He was then thirty.) Dr. Elbin received his A.B. degree at Ohio State University Dr. Elbin received his A.B. degree at Ohio State University [1926], his A.M. at Teochers College, Columbio University [1928], where he received also his Ph.D. degree in 1932. He was ordained to the ministry of the Methodist Church in 1934. Dr. Elbin has been on enthusiastic Etudite ever since his boyhood. He writes: "Music is the interest that supports nearly everything I do. If a second life awaits me, I intend to devote t almost entirely to ploying the organ. As for the rest of this life, I fear I am destined to remain a college administratorbut with plenty of music crammed into all avoilable hours." -FOITOR'S NOTE.



The fact that there is a literature of music for worship is often forgotten. It is music that is not romantic, martial, symphonic, folk, or dramatic. It is religious music, and its moods are as variable as the steps in divine worship. Hymns are religious music-and they are not monotonous. The spirit of good hymns ranges from the joyful All Creatures of Our God and King to the mournful There is a Green Hill Far Away, At Christmas a devout Christian expresses his joy in the ancient carol O Come, All Ye Faithful. In moments of solemn self-searching the Christian sings A Charge to Keep I Have, a God to Glorify.

The great hymnology of the Christian religion has been debased in the last century by the use in Sunday Schools and other gatherings (once or twice in church services, the writer has heard) of religious songs as distinguished from hymns. The poem is often mere doggerel, the music more fitted to stir the feet than the heart and head. The so-called gospel song is the enemy of good religious music. To be sure, it is often as singable as the latest popular hit of the day, but good hymns are singable, too, once worshipers become accustomed to the use of worshipful music in worship.

The Prelude

Appropriate music is the generally accepted mode of establishing a mood-whether for worship, for a football game, for a twenty-mile march, or for Shakespeare. A musical prelude is part of the usual preparation for worship. The ideal instrument for the prelude is the pipe organ, for many generations the instrument of worship. The theater-type pipe organ, thick-toned and sensual, is not suitable for services of worship. The



DR. PAUL N. ELBIN

Hammond organ, found now in thousands of churches is canable of such musical variety that one can only say that it may or may not be suitable for worship. The Hammond is a musical mirror; it reflects the tonal tastes of the person who plays it. Installed effectively -the proper tone-cabinets well located, and played in the spirit of good pipe organ playing, the Hammond can be very effective in devotional services.* Surely it is better for worship than a piano, especially when the piano is played in a percussive, staccato style, and hetter than the old-fashioned reed organ. The Orgatron is more limited in its effects than the Hammond, but for this very reason a thoughtless or careless organist is less likely to play it in such a manner as to hinder the spirit of worship.

A string ensemble, trio or quartet, or a small orchestra is sometimes used for the prelude to a devotional service and often with complete satisfaction, Frequently, however, orchestral instruments are bothersome and annoving in religious services. The "tuningup," or the lack of it, is at times nerve-racking. Moreover, instrumental players are usually so placed that they attract attention to themselves, whereas an organist at a console is-or should (Continued on Page 714)

ORGAN

"Let's Talk About the Cup Mouthpiece"

by Marion L. Jacobs For many years students and professional musicians of bross instruments have spent countless hours on the discussion of one most-biplices. In fact the "theme song" of almost every player of a bross instrument might will be "The Object of the American Section 1. so Perfect Monthpiece. We have been a permission in their secret for the three three become shoren among their colleagues as "mouthpiece creats" to the profession of the three three become shoren among their colleagues as "mouthpiece creats". The this can be mouthpiece, and the profession of the colleagues of the contract of the colleagues of

or quits on the unject.
That the cup most hipotent factor in the success of failure of any brass player cannot be That the cup mouthpiece is a most impartant factor in the success or failure of any brass player cannot be desired. That only porticular type of mouthpiece is the ideal type has yet to be proven.

Mr. Jacobs comes from or fine of experts on the subject. An and, He nation foremost authorities and whom our author is one considerable research and study, is and the nation foremost authorities and makes of the control of the co

Albert Bauer, Cornetist with the Hobart (Indiana) High School Band

HE DEVELOPMENT of wind instruments and mouthpieces has come to us from most ancient history. Frequently the ancient horn was made from the leg-bone or any large bone of a hollow nature, so that the player had to press the small end of it over his lips, this serving as a mouthpiece. Horns of various animals were used, as were bamboo rods and hollow tubes. The small end of the horn was opened and rounded in a cup-like manner, thus enabling our forefathers to produce uncertain sounds for signals. It is understood that this type of horn was very useful for signaling as well as for festive occasions. It was also used in the early settlement of the West; the difference being that the early Americans had a crude mouthpiece to fit the small end of the animal horn (usually steer or buffalo) to help the lips form a more perfect double reed.

The Romans used a tuba with a rounded, cup-like end, called the mouthpiece. The Roman tubas were varied in length, tubing, bore, and in the material used in constructing them. Metal was used in some of them. Since they had various pitched instruments, it is probable that they too used mouthpieces for each variety of tuba. We know the player often had to use bandages and supports to withstand the pressure within the cheeks and throat.

A Process of Evolution

It is known to musical history that during the Middle Ages there were various pitched instruments and each variety had its own particular mouthpiece. As early as 1600 we have the Clarino, Alto, Basso, and the Vulgano Basso; it is evident that each possessed its particular

Turning to those instruments of a more recent period that were played by blowing with protruded lips, we find there is a definite step toward a more clearly defined cup mouthpiece. The cornet was a simple form of the "brass" with side holes as in the woodwind. Richardson says that it consisted of a wooden tube of moderate expanding bore and two to three feet long; yet provided with a shallow cupped mouthpiece, resem-

TROMBONE IN POSITION Morris Ferguson, Trombonist with the Hobart (Indiana) High School Band

bling the tone of the true horn. The shallow cup evidently produced a more brilliant quality of tone with nasal qualities in the upper register. A development from the cornet was the serpent, which was also fingered by holes and three or four keys which were on the dorsal side of the instrument

The serpent was made of wood with a metal mouthpiece and extension. The mouthpiece was as large as those used today on our tubas. It has been said that the serpent could easily overcome twenty or thirty of the strongest singers. Such an instrument would have to possess a rather large mouthpiece to produce such

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

White makes the following statement concerning ancient trumpets and mouthpieces

"The individuality of the (ancient) Russian Horn lies in the fact that it is incapable of giving more than one tone. The small higher hours can strike the octave of their fundamental tones because of the very shallow mouthpiece used. However they have been grouped into an orchestra, each performer occupied with a single note

There is little known about the cup mouthpiece inventor or those who first used the modern type. From evolution, the cup-like protrusion has developed down through generations and centuries, to the most accurately and scientifically measured mouthpieces.

Much progress was made during the eighteenth and nineteenth centuries in regard to perfecting brass instruments and equipment. We have such inventive geniuses as A. J. Hampel of the Royal Orchestra in Dresden who, about 1753, popularized the use of crooks and tuning slide. By means of a key placed on the bell of a trumpet, Koelbel, a Bohemian musician, around 1760, succeeded in changing the pitch of his instrument one-half tone; Charles Clagget in 1788 invented the first valve; and by 1801 Widinger of Vienna improved this by placing five keys on his trumpet, thus enabling him to play the chromatic scale. Frederick Bluhmel of Upper Silesia in 1813 added the rotary valve to brass instruments and later sold his invention to Stoizel, a German, who, in 1815, added improvements in valve construction; Reidl also further improved this valve and equipment in Vienna. Perinet of Paris and Antoine Sax, known as Adolph, were instrumental in bringing numerous mechanical improvements to our present day instruments, especially those that are played with a cup mouthpiece. It is reasonable to believe that it was during this period that our present day type of mouth-

The Mouthpiece and Its Qualities Instruments using a cup mouthpiece are to a certain extent double reed instruments. The player's lips form the double reed. The lips are pressed by the ringshaped rim of the mouthpiece, and by means of the osculatory muscle the player can alter the tension and

vibrating length of these soft reeds. It is obvious that the brass instrument's mouthpieces should come as nearly as possible to fitting the player thus helping to overcome handicaps made by nature as is accomplished with the single reed mouthplees which have a table on which the lower lip firmly grips The mouthpiece with a cup has nothing similar to this table as used on single reed instruments, since the lips

are stretched across the calibre of the cup. Nature does not form man so that it is natural for him to play a musical instrument. However, in considering this problem, it is known that individual differences are great. Some are (Continued on Page 726)

ORRECT FLAMS may be played more proficiently, with greater ease, and earlier in the student's program by beginning with the fiams too "closed," and gradually "opening" them, rather than starting "open" and eventually playing them more "closed." When flams are learned "open," there is a tendency to emphasize the grace notes and play a pattern which sounds more like dotted eighth notes and sixteenths than flams, (Examples 1 and 2)



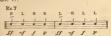
When learning flams the student should play short strokes with both sticks at the same time; one and onehalf inches or two inches is the most desirable height. To play the right flam, he should gradually raise the right stick but not the left; as the motion of the right becomes higher, it will naturally be louder and play later. When learning to play the left flam, the procedure will be reversed: the right stick will be kept low and the left will make the longer stroke. This method of teaching will produce correct flams in a reasonable length of time. After the drum student plays both the right and left flams correctly, alternating flams should be learned. The three exercises following are preliminary, and will serve as "stepping stones" to acquiring correct alternating flams. (Exercises 3, 4, 5 and 6)



It is important to emphasize the following: the right tick must be kept low when playing a left flam, and the left stick must be kept low when playing a right

The Paradiddles

The three simple paradiddles, single, double, and triple are known by most school drummers, but as easy as they may seem, they suffer from inferior execution in a majority of performances. The improper technic used when playing paradiddles is caused from overmphasized accents. They must first be played without ccent, and great care should be exercised to keep all otes alike in volume, intensity, and rhythm. The last ote of each group is usually played too soon and ithout the correct amount of volume. Many single aradiddles are played as shown in the following



This is incorrect. Paradiddles should be practiced in :ch a manner as to make each tone alike. The same neory may apply to all the paradiddles; single, double, iple, flam paradiddle, drag paradiddle number one, and drag paradiddle number two. When the rudiments re executed in the manner prescribed they will be layed with better rhythm and control. Practicing the sllowing exercises will help strengthen the weaker ortion of the paradiddles. (Exercises 8, 9 and 10)

DECEMBER, 1946

Music and Study

A New Approach to the Teaching of Drum Rudiments

by Robert W. Buggert



These exercises may be played twice as fast as eighth notes; similar exercises applicable to the double and triple paradiddles may be adapted from the above examples. Once the single paradiddle is played correctly, the double and triple offer little difficulty. When the paradiddles are well played, slight accents may be applied when necessary, but students should not learn the paradiddles with such strong accents that they cannot play them any other way.

The Drag

The drag is a rudiment very closely related to the flam, therefore it may be studied by using the flam as a teaching aid. First play a series of right flams, using open flams, and then add a rebound to the grace notes; this will produce two grace notes which, in drumming, is called a "drag." Secondly, play a group of left flams, and add the rebound. Next, play alternating flams, and add the rebound. The following exercises will be of great assistance to the student working on alternating drags. (Exercises 11, 12, 13, and 14)



Teaching Sequence

Directors of school bands and orchestras often ask the following two questions:

1. In what order do you teach the rudiments? 2. When do you begin to teach the reading of music to your drum students? In answer to these questions I would advise: Do not

BAND and ORCHESTRA

teach the rudiments exactly as they are listed, and do not teach the open and closed styles to beginning drummers. Elementary students should play the rudiments they know at a moderate speed but with a steady tempo. At the time greater technic is to be attained, it is wise to begin the rudiments slowly, then gradually accelerate. When a potential player begins to play alternating single strokes, he is playing a simple form of the single stroke roll which is the fourteenth rudiment. No one rudiment should be studied and practiced for perfection without working on other rudi-

ments at the same time. The following outline will help to organize the teaching of drum rudiments and preparatory exercises for beginners,

A. One Hand Strokes 1. Right 2. Left B. Single Stroke Roll 1. Alternating Single Strokes

a. Three c. Seven d. Nine b. Five 2. Non-alternating Single Strokes

a. Four b. Six c. Eight

C. Paradiddles 1. Single 2 Double

3. Triple D. Rolls 1. Alternate Single Stroke With Rebound

a. Three (five stroke roll) b. Five (nine stroke roll)

c. Seven (thirteen stroke roll) d. Nine (seventeen stroke roll) 2. Non-alternating Single Strokes With Rebound

a. Four (seven stroke roll)

b. Six (eleven stroke roll) c. Eight (fifteen stroke roll)

E. Flams 1. Right 2. Left 3. Alternate

F. Flam Tap

G. Tap Flam H. Flam-Paradiddle (Flamadiddle)

I. Flam Accent Number One J. Drag K. Flam Accent Number Two

L. Flam Accent Number Two (reversed)

The important and much neglected factor is the application of these rudiments, and that necessitates the reading of music, Counting time and learning to read music must begin with the first lesson, whether it be a private lesson, a small or a large class. There are many systems which are used to teach counting time. The method applied should be systematic, consistent, easily enunciated and taught in a manner that will provide the student with patterns with which he may accurately analyze new and unfamiliar time figures. The rudimental status of most school drummers is ahead of their musical status, and therefore they can perform many rudiments which they cannot readily adapt to band and orchestra performance, School drummers should know their drum rudiments, apply them musically, and learn all the possible applications

Edited by William D. Revelli

Bitonal Counterpoint Q. What is bitonal counterpoint? What is a good example of it?—M. A. E.

A. Bitonal counterpoint is counterpoint written in two different keys, This device, more generally known as polytonality, has been widely used since 1900, although it has been more generally employed in harmonic writing than in contrapuntal.

Mazurka, Op. 50, No. 3, by Szymanowski is a good example of a contrapuntal composition written in two different keys, even though neither staff has any key signature at all. Bartok frequently wrote in this style, as is shown in his "Mikrokosmos," Numbers 64, 70, 101, 103, and 105, to cite only a few examples from this six-volume collection of pieces. Of the many passages from Stravinsky which might be mentioned, one of the most prominent is near the beginning of the second tableau in "Petroushka," where the first clarinet sounds in the key of C and the second clarinet in the key of F-sharp, and then a few bars later the piano enters with the same key relation-

If you desire further information concerning this device of modern music, I would suggest that you read Chapter XV of Marion Bauer's "Twentieth Century

Strengthening Exercises

Q. Before I entered college I had studied Q. Before I entered college I had studied must for metry serve years. Now I find I are able to practice regularly because the lack of a piano and little time. I would appreciate it very much if you could give me some exercises to strengthen all loosen my fingers. They for the columny at trills and run beat I find it increasingly difficult to Juy with ease when I am able to practice—J.M.

A. I believe that "Sixty Progressive Exercises for the Pianoforte" by Pischna is just what you want. This is an excellent find one that has high musical standvolume of "setting-up" exercises. But it ards and that allows the student to spend from two-thirds to three-quarters of his is pure technic. If you would prefer a volume of studies which would give you time to the study of music. Better still, a little more musical satisfaction, try plan to study for five years instead of "One Hundred and Sixty Eight-Measure four so that you may have plenty of Exercises for the Piano," Op. 821, by time both to become a fine musician and to achieve breadth of view. Czerny. It is not my policy to recommend any particular school in this department, and

About Music Schools for School Music Teachers

Q. I am a high school senior and wish to become a school music instrumental teacher. I play the cornet and the violin, I have also played drums, tuba, and string bas but have dropped these. I would like to go to a college where I would not be required to have year, purch, language, see I wanted. to a college where I would not be required to have very much language as I am not good in this subject. Will you tell me of what a four-year course would consist and also what the entrance requirements would be in such a school?—V. C.

A. Most music schools now require graduation from high school as one of their entrance requirements, and they to me that in general you are doing the usually insist on a certain number of right things, but if you do not play the units in English, history, science, lan- piano at all I suggest that you plan for guage, and so forth. This is done in order some plano study before you go to colto insure a certain breadth on the part lege. This will make you more intelof the musician of the future. For the ligent about the structure and texture of same reason, the National Association of music, and at the same time prepare you Schools of Music requires its member for the keyboard harmony that is almost schools to include a certain proportion sure to be included as a part of your of academic work such as English, his- study in music theory. tory, language, and so totalt us a page to the college course. Sometimes these acayou will be taking additional work in tunes. If you want to do more work after Staccato" Op. 335 by Czerny.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



I suggest that you write to Professor

Burnet Tuthill, Secretary of the National

Association of Schools of Music, for a list

wish to study. Then write to the secre-

tary of each college that appeals to you,

informing him what sort of a course you

want to take, and asking for a catalogue

and especially for a list of entrance re-

quirements, Professor Tuthill's address is

Southwestern University, Memphis 12,

As to your musical preparation, it seems

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary

cornet (or trumpet) and violin, and you

will need to acquire at least elementary

playing knowledge on each of the band

and orchestra instruments that you do

not already know. You will also take courses in music theory (including ear training) and music history. Possibly you will study plano, and of course you will be required to have a certain amount of English and other academic work, as I stated above. The requirements of the different colleges vary considerably, and the thing to do is to study the courses offered by a number of institutions and then choose one that seems best to fit demic requirements are so high that there your needs. It is a fine thing also to visit is actually not time for much music study several campuses and look things over and this is a great pity, for the musician-including the teacher of school for yourself. music-must first of all be a fine musician. Everything else should therefore Improvising Hymn Tunes be regarded as secondary to the study of music, and in looking about for a suitable music school I advise you try to

Q. I would like to learn how to improvise church hymns. Are there any books that I could get for home study on this

subject?

I have taken no harmony, but have had the first five grades of the Standard Graded Course for Piano and also four grades of John Thompson's Course. I can play my tonic, dominant, and subdominant chords in root position and in first and second inversions. I have played for our church inversions. I nave player for our cnurch choir for ten years and also have done some playing for congregational singing. Thank you for any suggestions you can give me.—M. G. B.

A. I doubt if you mean what you say when you state that you want to learn of schools in the vicinity in which you to improvise church hymns, for if you improvise a hymn, who will sing it? I suspect that you mean either that you want to learn to harmonize hymn tunes, or to improvise in hymn-tune style.

If the former is what you want, your chief need is a thorough knowledge of style. It is difficult to study harmony by one's self, and if it is at all possible for you to find a competent teacher, I would urge you to work with such a person. But if that is impossible, and you must study alone, I would recommend "Harmony for Ear. Eve. and Keyboard" by Heacox. In working from this, or any other book, be sure that you do not only all the written assignments, but, what is even more im-

that, try "Applied Harmony," Book II. by Wedge. All the time you are doing this studying, you should also be analyzing the chords used in the hymns you play. and trying to apply the lessons of these books to your church playing.

If you want to learn to improvise in hymn-tune style, you will have to have the same complete command of chord structure and chord connection that I have mentioned above, and in addition. have something of a creative imagination. Improvising, like the study of harmony. is best learned under the guidance of a competent teacher. But if none such is available, you can teach yourself a great deal along this line, although such self study is decidedly difficult. The only book I know that really treats this subject adequately is "Traité d'Improvisation à l'Orgue" by Dupre. But this book is in French, and being a foreign publication, is practically impossible to obtain today, There are, however, a number of books in English that are reasonably good, and by studying some or all of the following. you may be able to learn all you need to know about this matter: "The Art of Improvisation" by Whitmer; "First Lessons in Extemporizing on the Organ" by Mac-Dougall; "Extempore Playing" by Richardson; and "Extemporization" by Sawyer. All of the books mentioned except the French publication, may be secured through the publishers of THE ETUDE.

Evaluation of Volumes of Piano ·Studies

Q. I. "The School of Velocity" by Czerny and "Selected Studies" Volume Two by Czerny-Lebbling are both listed under Grade three and one-half to send the Theodore Presser list of passudies. Are the Czerny-Liebling with the presser list of perfect over "The Select at Transparent".

to their order of arrangement?

2. What is the grade of the Bertini "Fifty Selected Studies" from Op. 29, 32, 100 and 134 as arranged by Buonamic!? Are these studies to be preferred to Czerny studies

of an equal grade?

3. Are the piano studies of Isidor Philipp advisable for self study in about the fourth advisable for self study in about the fourth advisable for self study in about the fourth advisable for self study in self-self a graded advisable for self study in about the routin or fifth grade, or do you suggest a graded course such as W. S. B. Mathews, John M. Williams, or Alexander Lambert? 4. Can you recommend some studies in about the fourth or fifth grade particularly

useful for acquiring a good legato plano

A. 1. I am inclined to think that the arrangement in the Czerny-Liebling is the better, but this is entirely a matter of opinion. Many may disagree with me. I can't see, however, that it really makes any difference, for few teachers ever have a student go straight through a book of exercises, studying each one in successive

2. I would say that this volume begins with exercises of about Grade three and gradually progresses in difficulty through Grade four. Whether Bertini is to be preferred to Czerny is again a matter of harmony and a sense of correct hymn personal opinion. They are both fine, and either will provide you with a thorough set of exercises for technical study.

3. Although the studies of Philipp are excellent, a graded course is probably safer for self study. But instead of the courses you have listed, I suggest that you investigate the "Modern Course for

the Piano" by John Thompson. 4. I should think that out of all the books you have named, you would easily portant, all the keyboard work. By the find plenty of studies for acquiring a time you have finished this book you good legato. But if you feel that you must During your four or five years in college should be able to harmonize most hymn have more, try "School of Legato and

THE ETUDE

Use of the Upper Arm

"Would you please explain the follow-ing question about bowing? Is every vari-ety of bowing brought about solely by means of the wrist and forearm, always means of the wrist and forearm, always keeping the upper arm and shoulder perfectly quiet? My first teacher taught me that method, but the teacher I now here helicare that have believes that a good strong tone can-not be made without the use of the whole

Your first teacher was evidently a believer in the methods of the old schoolrather an extreme believer. The chances are that you were told to practice with a book under your upper arm! Nothing could be more unnatural or less produc-

tive of benefit to you. Teachers trained according to modern methods know that an intelligent use of the upper arm is essential to the production of a firm, vibrant tone and to the acquirement of agility in the lower half of the bow. They know, too, that in a large degree it is the means through which a player's tone is imbued with his personal individuality. Of course, the vibrato is the most important element in a personalized tone, but a bow arm that flows freely and easily runs it a close second. You may have a vivid ideal of a glowingly expressive tone, but if your vibrato is faulty or your bowing cramped you will never be able to give utterance

Except in the case of a rapid alternation of strings, almost every change of string should be made from the shoulder toint. Even in a rapid spiccato you should cross with the arm when two or more notes are to be played on the new string. As an example, take this passage from the Moto Perpetuo of Ries:

Throughout the passage, which must be played very rapidly, all string crossings not a difficult one. Its solution is in what should be made with the arm, the wrist being concerned only with producing the spiccato.

be observed in its simplest form in the In melodic playing, all changes of string should come from the shoulder, playing of an arpeggio which crosses all since an independent movement in the wrist can only weaken the steady flow of the tone. In general terms, it can be said that the upper arm should always be at the same level as the bow stick, no matter which string you are playing on. As you get into the habit of bowing in this way you will begin to feel that the bow should be approaching the D string; tone is being drawn, not merely from so that when the moment comes to play your arm, but from your spine! And then the F-sharp, the bow is a mere hair'syour tone will very soon show a noticebreadth away from the string. It should able improvement.

"Round Bowing" and Vibrato

". . . Here are my questions: (1) How can I perfect the ability to get the same sonority in changing strings? . . . The sonority in changing strings? . . The next question may be more difficult to answer. (2) How can I obtain a more powerful vibrato? I am sure I have a pretty powerful one through work on various studies, but I have been told that I need more intensity in the climaxes of my pieces. . . ."
—J. C. B., British West Indies

I was very glad to hear from you again do well to work on this until an observer and to know of the success you have had is unable to tell, just by watching you, in your examinations and public per- when you have changed strings. formances. If you can continue your pres- The same principle applies when you ent rate of progress, you should be a have to combine a change of bow with well-known violinist before many years a change of string: see to it that the have passed. I wish I had the space to bow is so near the string it must go to,

The Violinist's Forum

Conducted by

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

quote your letter in full, for it shows an

attitude of mind and a record of achieve-

ment for a teen-ager that would inspire

The problem of maintaining an even

quality of tone when crossing strings is

I call "Round Bowing"; that is, drawing

the bow in a vertical curve instead of

in a series of steps. The principle can

fre war

As you play the first two notes, the

then continue its motion towards the A

string, and thence to the E. The frog

will have described a curve in the air:

instead of, as I said, a series of steps:

The frog should make a similar curve

on the Up bow, but in reverse. You would

many of our younger readers,

Harold Berkley

Prominent Teacher and Conductor

that the actual change is imperceptible Matters are slightly different when it is a question of alternating strings, whether rapidly or slowly. Here you must be careful that the bow is raised or lowered only just sufficiently to leave one string and take the next. Any exaggerated motion of the wrist or arm can only have an adverse effect on the tone quality.

(2) I am not sure I know exactly what you mean by a "powerful" vibrato. If you mean an intense vibrato, that is something you will develop naturally, provided that your present vibrato is free and relaxed, just as soon as you feel an irresistible urge towards intensity. At your age it is normal that your climaxes lack the intensity a mature artist would give to them. Time will take care of this!

However, by all means work on your vibrato. Play three-octave scales, holding each note about four seconds and using the wrist vibrato and the arm vibrato on alternate notes. To have a good control of the vibrato, you should be able to produce it from the wrist or from the arm at will, as well as be able to blend the two into one motion. Then, using longer notes, you should learn to increase or decrease the width of the vibrato, and also its speed. But be careful that your arm does not become tense. If it does, stop at once. An expressive vibrato can be produced only by a relaxed arm and

If you have THE ETUDE for July, 1944, you will find in it an article of mine on the vibrato from which you will prob-

ably get some helpful ideas. One more thing: Don't try to play with intensity because you think you ought to. This will lead you into a forced and strained style of playing. Wait until the urge for intensity is within you and you must give expression to it. And remember that it is not expressed merely by the vibrato: the bow is even more important. You may have a perfect vibrato, but if your bowing is not firm, supple, and sensitive, real intensity will elude you no matter how much you may want it. In other words, don't be in a hurry. Let your musical development come nat-

Position of Little Finger on Bow

"Is it ever permissible or proper, according to the tenets of good violin playing, to lift the little finger of the bow hand? My former teacher, whom I cannot consult, unfortunately, once reproved me for doing it, but at times I do notice a

今。 趣: 海教 (卷 0 0 : 柳次 。 此 Music and Study decided tendency to do so. I noticed a decided tendency to do so. I notice a rather good orchestra violinist doing the same thing at a concert, and asked him about it. He said he did so in the sustillé and other light bowings to eliminate muscular cramp. However, I still question

his authority, although he secured excel-lent results. . . ." -H. W. S., Wisconsin

No matter what you may have been told, there is no law against raising the little finger when it is not actually being used. In certain bowings and in certain parts of the bow it is not necessary to have the finger in contact with the stick. If it is not fulfilling its natural function, there is no harm in lifting it, provided that you have a tendency to do so and

do not raise it deliberately. However, certain types of bowing do need the cooperation of the little finger, and then it should always be on the stick. As you approach the frog on an Up bow, the finger becomes increasingly more important, for it enables you to balance the bow sensitively. If it is off the stick, the bow has a tendency to sag towards the next lower string. And a flexible use of the finger is essential in making a smooth change of bow at the frog. So you may assume that as a rough rule it should be on the stick when you are playing in the lower half of the

Its cooperation is also most helpful in the playing of a forte martelé passage in the upper third, for the pressure exerted enables the relaxation of the bow pressure, which must be instantaneous, to be made more easily. In a passage of moderately slow spiccato, too, where the spring of the bow must be controlled, the finger should be on the stick. The ricochet in the upper half of the bow is another bowing in which its balancing power is needed. In fact, any bowing that needs an effective counterbalance to the pressure of the first finger requires the use of the fourth.

But there are many types of bowing in which this is not the case, When you are drawing a firm, tone-producing Down bow from the frog to the point, the little finger may well be lifted as the middle of the bow is passed. In the upper half of the bow, tone is produced by turning the forearm inwards; that is, rotating it from the elbow joint slightly towards the body. If the fourth finger is held on the stick it has a tendency to hinder this inward turning of the arm. The same thing applies to the détaché in the upper half. In this bowing, the player must exert a continuously firm pressure on the string, again by means of an inward turning of the forearm; if the little finger is held in contact with the stick, the tendency again will be to diminish tone production instead of to enhance it. For a passage of rapid spiccato, in which the spring of the bow is not controlled by the player, the finger can perform no useful duty and should certainly be lifted.

However, one can lay down very few strict rules for violin playing, since so much depends on personal and technical individuality. The great Belgian violinist Ysaÿe, whose bowing technique was an amazing blend of vigor and delicacy, almost never had his fourth finger on the bow. Another player, having a long finger, can keep it on the stick all the time,

(Continued on Page 716)

DECEMBER, 1946

"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"



The Spinet Rules In the 1947 Piano Field

The old-fashioned upright piano has been sup-planted by the smaller, more graceful spinet or vertical type. Here are the styles of leading makers for 1947 (that is, if you are lucky enough to get one). Of course there will be plenty of fine grand

pianos in the future, but at the present time the manufacturers are concentrating upon the smaller instrument in the battle to meet the altogether unprecedented demand. All manufacturers are now working at top speed.







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STORY & CLARK STYLE 33

LESTER BETSY ROSS SPINET STYLE 38



RANZ LISZT is doubtless one of the most writ-ten-about figures in musical history. Scores of biographers and novelists have peered into every corner of his life, and a great number of critics and aesthetes have been debating his works. There are innumerable portraits of Liszt by famous artists, not mentioning the countless photographs which cover every phase of his brilliant career. Liszt's published correspondence amounts to many volumes, and the sheer mention of his name as it recurs in the articles and diaries of his time would fill several more volumes. With so much information available it is all the more surprising that hitherto unknown data should still come to light decades after his death. It happens, though, that a bundle of letters emerges from the family archives of one of the protagonists of his life, or that a copy of an old Liszt-biography is discovered, scribbled all over with critical remarks in his own hand. And although his more important portraits have been carefully catalogued, this does not mean that

some unlisted ones may not turn up here and there. Some ten years back, for example, I had the good fortune of finding in an obscure little antique shop in Budapest the impressive group picture which is reproduced here. In the fancy studio of a fashionable artistphotographer Liszt is seated at a decorative dummy plano, with his daughter Cosima at his left, her first husband, Hans von Billow standing behind him, and Count Leo Festetich, director of the Hungarian National Theater in Budapest standing next to Cosima.

The date of this picture is indicated approximately by Cosima's and von Bülow's attire. The Count is shown wearing the characteristic national costume endorsed in the 'sixties by Hungarian patriots in demonstrative protest against Austrian oppression. Since Cosima was in Budapest as Frau von Bulow only once, on the occasion of the world première of Liszt's "Legend of St. Elizabeth" in 1865, the picture must

An Unknown Liszt Portrait by Margit Varro

have been taken in August of that year. My lucky find turned out to be unique. It was included in the exhibit of Liszt portraits, brought to Budapest from all over Europe when the fiftieth anniversary of his death was celebrated there in 1936. Neither his surviving disciples nor the Liszt students assembled in the Hungarian capital had seen it before. Later on the wonderful research facilities available in this country enabled me to verify that there has been no reproduction of this picture in any of the Liszt biographies or iconographies. Hence it deserves the music lover's attention, not only because it has been unpublished so far, but also because of its various biographical implications.

Cosima

The vicissitudes of Liszt's relationship with his daughter and von Billow-before and after Cosima's marriage to Wagner-are of such human interest that it seems worth while to review them briefly, although many a reader may be aware of them. On the other hand, his connection with Count Festetich probably is not equally as well known, and therefore its description might add a few touches to our mental image of Liszt. Our group picture reveals at once Cosima's striking resemblance to her father. It was this fateful resem-

blance which magnetically attracted von Bülow as well as Wagner. Both men-the one linked to Liszt by the disciple's adoration for his master, and the other by the ties of congenial artistry and personal friendship -saw in her the reincarnation of her father's genius. Prior to his engagement to Cosima in 1856, von Bülow. then twenty-six years old, wrote to his prospective father-in-law: "What I feel for Cosima is more than love. The thought of coming ever closer to you through this love means to me all the happiness I could expect in this world . . . In my eyes, Cosima Liszt surpasses all other women not only because she bears your name, but mainly because of her likeness to you, and also because, by virtue of many of her qualities, she is so faithful a mirror of your personality . . ." And Wagner, who was fifty when his life was united with Cosima's, wrote to Liszt: "Although you have detached yourself from me, your most intimate being revealed itself to me anew in Cosima . . . Hence I feel myself as close to you as ever . . You were the first to ennoble me through your love; now she elevates my second life to heights where I can accomplish what I never could have accomplished by myself . . ." This letter was Wagner's proferred hand to Liszt, the first step towards an impending reconciliation. And a well motivated step it was, for the intimate relationship between Liszt and his favorite daughter had been abruptly severed when she dramatically deserted von Billow to rejoin Wagner in Switzerland . . . one year after our group picture was taken. Moreover Liszt, who held his devoted disciple in great affection and esteem, sided with "his Hans," since he was the one to suffer most acutely among those involved in the family-drama.

Ill-Concealed Resentment

Although after a few years' tension cordial relations between the Wagners and Liszt were re-established. Cosima never quite forgave her father his former stand. She showed her resentment even after Wagner's death in refusing to receive Liszt who wanted to see her, as if he were one of the strangers who tried to intrude upon her grief. In fact, her love for Wagner and the solicitude for his success had become so much the core of her existence, that gradually she began to see her father in the light of the propagator of her husband's genius. The same Cosima who once had written to her friend, Princess Marie Wittgenstein, "Please tell me more about my father! You certainly know that he is foremost in my love and in my thoughts; nothing in the world interests me more than what he feels, thinks and does . . ."-the same Cosima insisted some decades later that her father, though sick and worn, attend the opening of the Festspielhaus, to enhance the performance of Wagner's artistic legacy with the lustre of his presence. Yielding to her urgent requests, Liszt dragged himself to Bayreuth, and attended the first "Parsifal" performance. At the opening night he was acclaimed by the audience and led the applause in homage to Wagner. Yet his already much impaired health declined so rapidly that he survived this performance only by days . . . And Cosima? Almost to her father's last breath she was absorbed in the success of the festival (of her husband's dream come true). Liszt died a very lonely man, in the shadow of Wagner.

Regarding Liszt's relations with von Bülow, I should like to quote Alexander Siloti who was one of Liszt's last great pupils, and who repeatedly heard him talk of his disciples. In Siloti's book "My Memories of Liszt" we read: "Bülow and (Continued on Page 718)

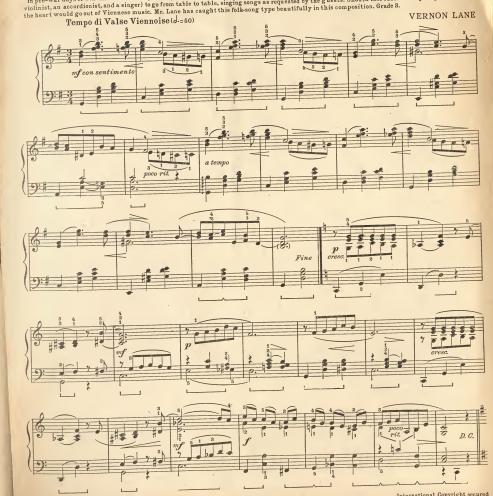
THE ETUDE



A HUNGARIAN LISZT PICTURE Cosima von Bülow, Count Leo Festetich (Director of the Hungarian National Theater, Budapest), Franz Liszt (at plane), and Hans von Bulow.

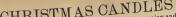
SOMEWHERE IN OLD VIENNA

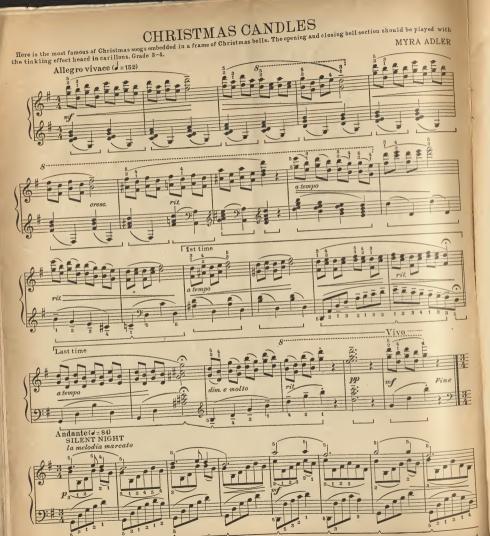
In pre-war days it was the custom (and probably still is) in the little summer gardens in the hills around Vienna for groups of musicians (usually a violinist, an accordionist, and a singer) to go from table to table, singing songs as requested by the guests. Should this custom ever pass permanently,



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FOLK SONG

Grieg speaks his native Norwegian musical tongue as does no other Scandinavian composer. Gade lost a great opportunity in affecting a German forward at imes. In the second section of this composition the dotted notes on the treble clef may be held with the thumb of the left hand, as indicated by the brackets. Grade 4.



VALSE IN Ab

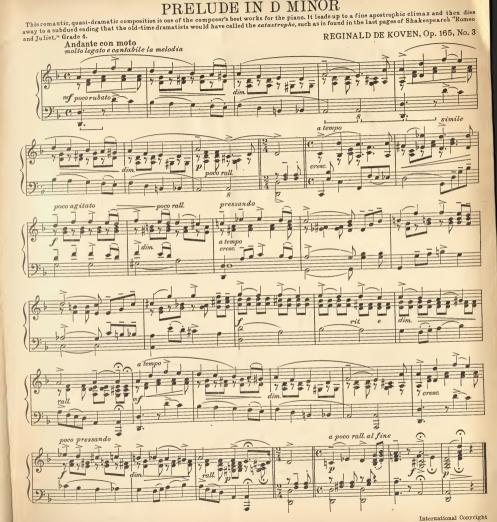




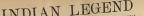




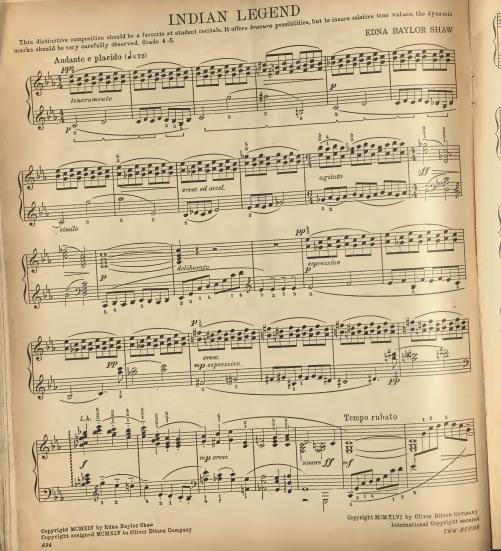
PRELUDE IN D MINOR



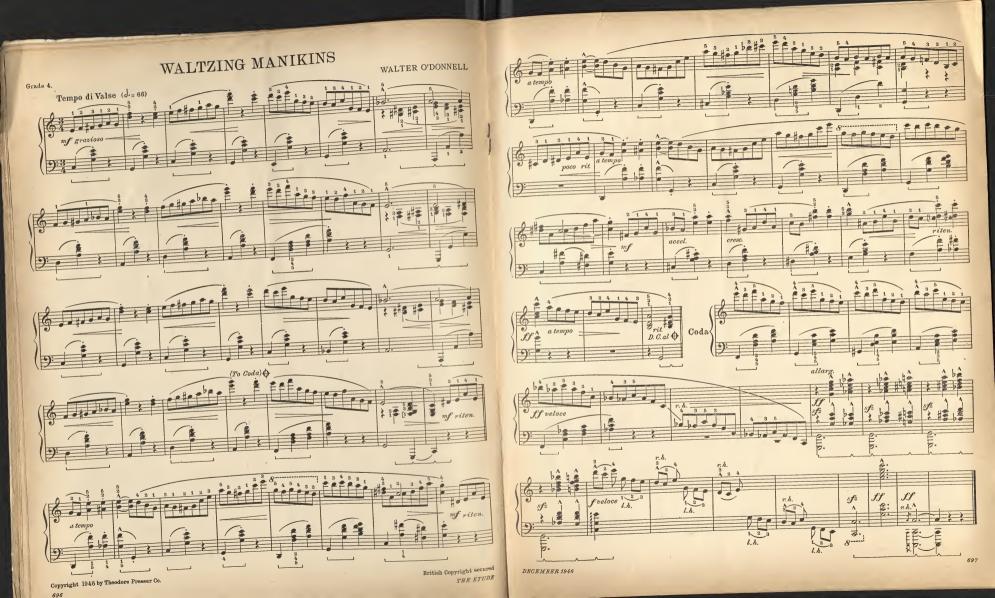
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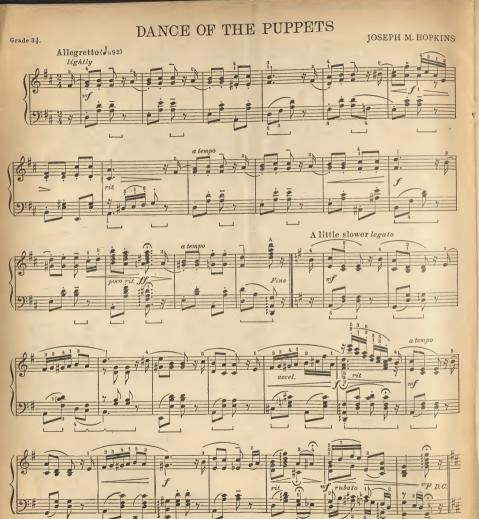


INDIAN LEGEND









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PAN PIPES

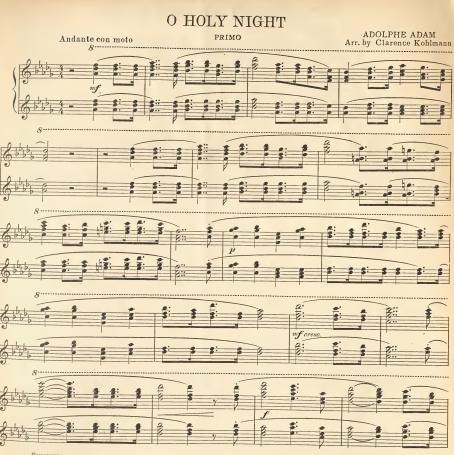
Tuneful as are all Mr. Grey's pieces, this has a sprightliness which makes it especially interesting. The staccato chords should be played from the wrist so that the notes have a bouncing effect. Grade 3½.

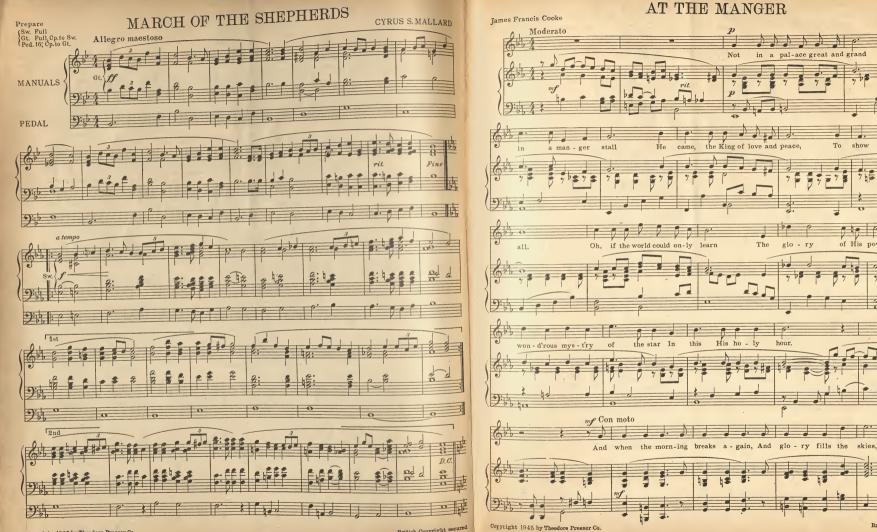


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JOHN FINKE, Jr.

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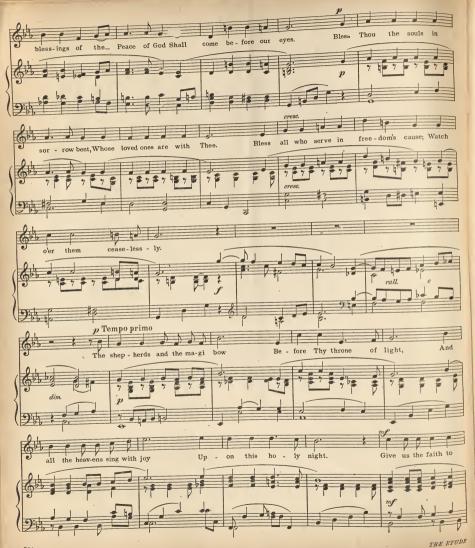
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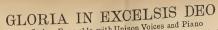
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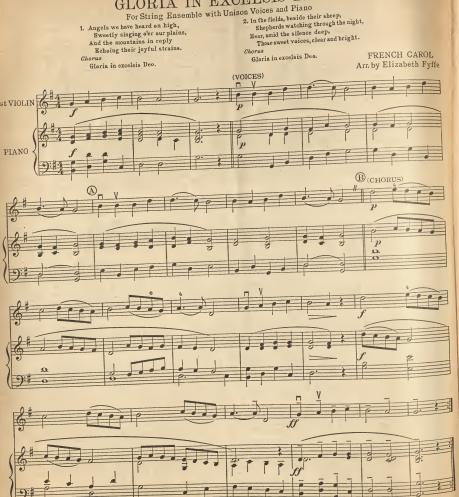
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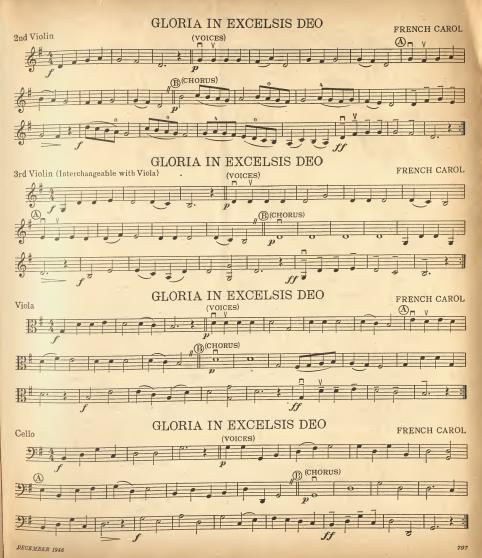


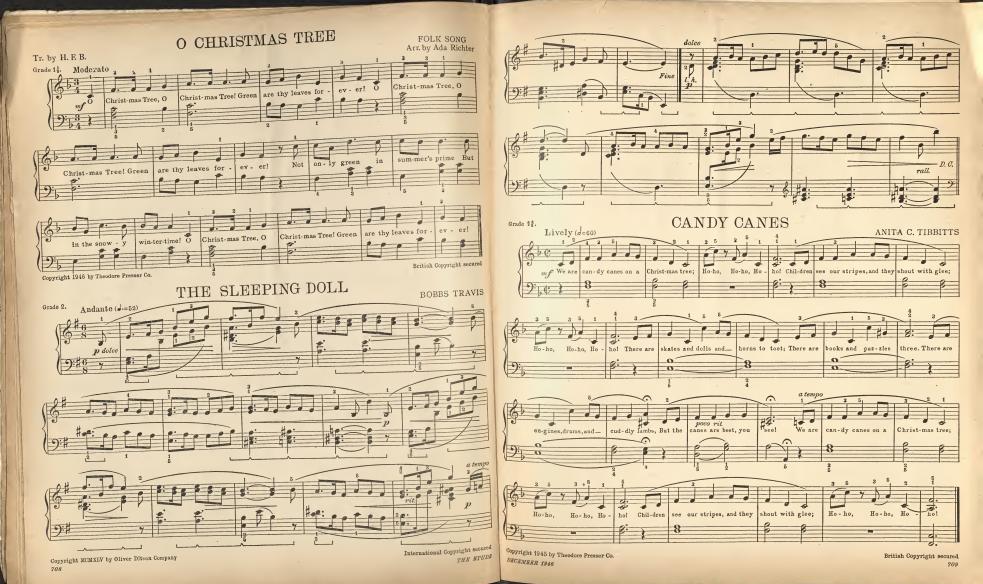


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THE ETUDE







The Teacher's Bound Table

(Continued from Page 676)

climate, or environment are not at fault even four periods. Thus the fingers and of practice, but from over-practice! Re- relax, to assimilate, to absorb the matters gardless of the number of hours which studied; and they will be fresh when the you put in daily, you can be sure that practice is renewed. Here again, it is not there is an excess whenever you begin to quantity which matters, but quality. At-"slip." The ability to stand long prac- tention must be complete and undistice varies, of course, according to the turbed. Variety is also most important physical strength and resistance. But the Part of your trouble may have been power of concentration is limited. Most caused by staying too long on the same concert-planists, who must constantly branch of technic. Alternate scales, arpegmaintain their technic at the highest glos, wrist action, legato, staccato, only a pitch of efficiency, agree that four hours few minutes of each. And remember that is the limit. Even then, these four hours Josef Hofmann once said: "It is unwise must not be carried out in one continu- to practice more than one hour and a ous sitting. 'To get the most profit one half at a time."

seem to "fall off" in their playing. Mood, ought to divide them into two, three, or Your trouble doesn't come from lack the mind will have an opportunity to

What Hotels Mean to Music

(Continued from Page 673)

and Musak, and lend themselves to hear the music which the Waldorf mantaining out" has taken such a hold on music program includes orchestras in the Americans that it is difficult to select Cocktail Lounge and in the Bowman individual hotels from among the thou- Room, and two orchestras for dinner sands throughout the land which con- and supper dancing. The Bellevue-Strattribute to the vital business of keeping ford in Philadelphia provides the Meyer musical activities alive. Certain famous Davis Orchestra for dining and dancing, establishments in key cities, however, and plays to about three million persons have been chosen to emphasize the rela- each year, at an annual cost of over tionship between hotels and music

The Bellevue-Stratford, in Philadelone hundred strictly musical gatherings and a smaller orchestra in the Casino are accommodated annually. It is esti- Cocktail Lounge, as well as concerts in mated that the Bellevue-Stratford brings the Lobby three nights a week. It is immusic to about 25,000 persons each year, possible to calculate the number of peras a direct result of its "entertaining

. The Los Angeles Ambassador maintains for musical organizations. It has a theand seating equipment for five hundred; private recitals, eighty music clubs or groups, and about five teachers' concerts. By means of its facilities, the Los Angeles Ambassador brings music to about of every three of our population of over 10,000 persons each year,

The Hotels' Own Music Program

music does not end with an account of his club meeting there, or hears his chilthe musical events that the hotels ac- dren play at a teacher's recital, he is commodate and, through their accommodation, encourage. Every hotel originates an extensive musical program of its own, spending thousands of budget that has made the American hotel a dollars in entertaining its guests with music. At the Waldorf-Astoria, the Fla- next time you enter a large hotel, count mingo Room offers dinner and supper the number of musical units performing dancing; the Sert Room has lunch and dinner concert music without dancing; and the Wedgwood Room, with its elaborate floor show, specializes in supper- ber of strictly musical gatherings among Leo Reisman, Alec Templeton, Gracie in a land where even the hotel business Fields, and many other distinguished entertainers. About 530,400 persons annually lic music-conscious!

musical gatherings. The habit of "enter- agement provides. The Biltmore's own \$30,000

At the Los Angeles Ambassador, manphia, maintains six ball-rooms and seven- agement entertainment offers a large teen meeting rooms, in which more than dance orchestra in the Cocoanut Grove sons listening to the Lobby concerts; but about 230,000 persons visited the Cocoanut Grove during 1945 and about 150,000 ample and diversified accommodations the Casino Cocktail Lounge. The estimated annual cost of music originating in ater wired for sound, with a full stage the Los Angeles Ambassador is well over \$200,000. At a cost of over \$10,000 annualit has various meeting rooms, equipped ly, Washington's Mayflower Hotel offers with planos, arranged to accommodate its patrons a seven-piece dance orchesparties of from ten to 1,500 persons. Over tra, a four-piece restaurant orchestra, a a hundred meetings of a purely musical harp and violin unit, and piano music. character are held annually at the Los Dining-room music programs include Angeles Ambassador, with about twenty classical numbers as well as music of a popular nature.

A full list of America's hotels and their musical events would reveal that one out one hundred and forty million, has music brought to him as a direct result of planned hotel facilities. Whether he stops But the romance between hotels and at a hotel, simply walks into one, holds getting music that he wouldn't get otherwise, because of the ingenuity and foresight on the part of hotel management valuable factor in stimulating music. The there for the public's entertainment; consult the bulletin board for the day's list of special events and notice the numconcert-variety turns that have included them—and then be glad that you live



CLOSING IN ON PERFECTION ...

Perfection is a mountain without a top-a moving goal which keeps constantly out of reach, but never out of sight. As perfection is approached the steps become shorter and proportionately more difficult. The danger of slipping back becomes more imminent. The difficulty of maintaining a position of near-perfection becomes greater-the position itself more hazardous.

Thus it is that Baldwin designers while experiencing the indescribable stimulation of approaching perfection are still reluctant to make any change, however slight or however promising, lest it compromise to an infinitesimal degree the near-perfection that is already Baldwin's.

Thus it is that while Baldwin research engineers are constantly prob-

ing for better materials, better designs and better methods, the sanctity of today's Baldwin is reverently husbanded by the entire organization. Many changes have been made in the 84 years of Baldwin progress. Each of these has contributed in one way or another to the magnificent correlation of tone and action that characterizes the Baldwin of today. But as this unflagging march toward perfection has progressed, the possibility of improvement has become less, the danger of disturbing the delicate balance so dearly won has become disproportionately greater. And so it is that each proposed change must be more exhaustively tested, more indubitably proven, than the last-with time and effort no factor of consequence in the process.

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The Secret of Song Speech

(Continued from Page 669)

speak. Do you bite off final consonants? foreign one! Do you telescope syllables? Do you pronounce the vowel sound in Mary and in ferry, in chalk and in block as though they were the same? Ask your teacher to check up on your ordinary speech. Try to overcome regional individualities of accent. Listen to the speech of great actors and lecturers, Try for pure vowel sounds and that brings up another question! It has been fashionable to say that English has no pure vowels; only diphthongs. To my mind, that is nonsense. Certainly, in careless speech there exists a tendency to slide into diphthong values-to say da-ee for day; ah-eece for ice; but that is due to carelessness, and not to any inherent defects of the English language! Certainly there are pure vowel sounds in English! The English word poor and the Italian word pura have exactly the same vowel value; one is no less 'pure' than the other. The phrase Even as you and I has nothing but pure vowel sounds. Practice on words or phrases like those, and make the English vowel 'come out' as purely as any vowel in any other language. But mind that you make it a pure English vowel, and not the carrying over of a interest!"

"When you have managed to combine free, natural vocal emission with clear and beautiful speech sounds (and it is no light or speedy task!), you are ready to attack the problem of song speech. Read over your lyric and try to penetrate its deepest meaning—never mind words and sounds, for the moment; find out the emotional message that lyric has to convey. When you have it, read the poem aloud, as a recitation. At that time, keep awarely alert for any exaggerations of enunciation. The chances are that, if you know what the song is about and if you have worked previously at good, clear speech pronunciation, you will have no difficulties whatever, Certainly, your recitation will not bring to light monstrosities like or-rr-rr-gan, or mo-ment-uh, or luv-uh-lee-uh. You'd be the first to laugh at yourself if it did! Then, at last, take your sincere, normal, unaffected speaking of the poem over into song. Sing the words exactly as you spoke them. There you have song speech. And there you have the key to convincing interpretation, untense vocal emission, and audience

Do You Want to Sing For Money?

(Continued from Page 679)

of having a good voice for effective

For recitals, and concerts, well known singers receive from fifty to six hundred dollars, and famous singers get from \$1,000.00 to \$2500.00 a concert. The small clubs pay unknown singers from fifteen to fifty dollars for one appearance. Churches pay up to thirty dollars in large cities, and from three to five dollars a Sunday in small cities. They pay five dol-Predente Precumida, famous operaties cancert, sinser, and voice teacher of the discovered a new land voice teacher of the discovered a new large PHONOGRAPH ECORD OF REBANNIE'S VOICE PRESENTING AND ACTUAL VOICE PRESENTABLE LEUCHAMMENS and actual voice on the control of th FREE Even H You Cart Slag a Note performance. A night club is an excel-

For radio work, the minimum for commercial broadcasts is forty-eight dollars for fifteen minutes or less for a soloist, thirty-six dollars per person in a two to four voice choral group, twenty-nine dollars per person in a five to eight voice choral group, and seventeen dollars in a nine, or more, voice choral group. The same time for sustaining programs is twenty dollars for soloists, and respectively twelve, ten and nine dollars for the group singing. Each singer is paid extra for rehearsal time, rebroadcasts, and transcriptions. The sky is the limit when it comes to a maximum fee for radio singers. Some get as much as

\$3,000.00 a broadcast. A Broadway musical show gives the singer excellent experience for Hollywood have!

or the road. You can find out where the auditions are being held by reading Actor's Cues, a little publication that appears on the Broadway newsstands every Tuesday. In the chorus of a musical show, the pay is from fifty to sixty dollars a week in New York and sixtyfive dollars on the road. The principals get from sixty dollars for small parts, up to \$2,000.00 a week for leading roles.

Private teaching in small towns pays from one to three dollars for a half hour lesson, and in large cities, from three to twelve dollars and fifty cents, although the average fee is five dollars.

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public speaking, and for the social asset screen musicals. These shows are being

The teaching of singing is coming more and more into demand. In the public school system you must have a college degree with a music major; but in the private schools, and colleges, or universities, your appointment depends, to a certain extent, upon performance, although a degree is an excellent thing to

ter than work in another field. And now for

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Voice QUESTIONS

Answered by DR. NICHOLAS DOUTY

Brailing Exercises

—Could you recommend any breathing and rich.—M. S. exercises which could be practiced at odd intended and the day that might be particularly helpful to overcome shallow breathing and a single particularly intended and bleezed to the particularly intended and bleezed to the particularly shallow the same particularly shallow the particularly shallow the same particularly shal

A .- We append several names of books which A.—We append several names of books which treat of breathing wholly or in part. Koffer— "Art of Breathing"; Guttman—"Gymnastics of the Voice." Part II of this latter work is entirely devoted to breathing. Also any book upon the anatomy and physiology of the chest and muscles. Please remember that breathing and muscles. I lease exercises must be practiced every day to be of use in developing the muscles concerned in breathing. It is very easy to overdo them and o stiffen the muscles rather than to develop them, so be careful to use your common sense Breathing exercises alone will not cure a thin unresonant voice. Learn how to sing and speak.
The above mentioned books may be obtained

through the publishers of THE ETUBE. 2.-Interesting as your second question is, we Z.—interesting as your second question is, we young sir delthat it has nothing whatever to do with the use of the voice. Therefore this column is not the proper place to answer it. We suggest that you consult your physician.

Phlegm in the Throat

Q.—I am twenty-four years of age, I have been taking lessons for three years and my singing teacher and all who hear me say I have a fine voice. I always have a lot of thick phlegm at the bottom of my throat which I cannot get up or down and which makes my cannot get up or down and which makes my tones sound down in my throat. My voice is not out on my lips, where my teacher says it should be. Also I have pains in the back and iddes of my head, and one side of my nose is always stopped up, sometimes the right side and sometimes the left. Three years ago some bones in my nose were removed but I got no relief. Last year another doctor gave me electric treatments, but still I have no relief. I am in despair and I feel like giving up singing. I am a bass-baritone. I can get no resonance on the side that is stopped up and it is worse when both sides are stopped up. What am I to do?-J. W., Jr.

A .- In spite of the fact that the mucous membranes in the nose seem to be still in-flamed and that the nasal septum seems to be tremely. Should I discontinue lessons with her or keep on? I am afraid that this white tone will force my voice back into my infected, you seem to be able to make fairly good tones. Therefore you must have a nat-urally good voice. However you must turn to the throat specialist first for relief rather than the singing teacher. Your home town is famous for its medical schools, its hospitals and its doctors. It seems as if you had not been fortunate in your quest for the one to cure you. You must be presented the control of the control You must persevere in your search, for surely You must persevere in your search, for surely there are many physicians there able to cure you. You can scarcely hope to succeed as a singer with your throat and nose in their present condition.

A Talented Young Girl of Seventeen

Q-I am a girt of seventeen and my ambiion is to become an opera star. I have sung it clubs, banquets, on the radio, and regularly a church. Among friends I have been recogn church. Among friend et dans, an expanding that are single for the test as a single point according to the test as a single point. For I have not had the opportunity people, for I have not had the opportunitial point of them. I have had one year's point of the po

this, resonant owner, that I could be sure that my breath is pleasant at all times, since there is no opportunity for me to surple during which is pleasant at all times, since there is no opportunity for me to surple during when the surple during which is no opportunity for me to surple during which is no opportunity for me to surple during which is not to develop the surple of a recital in the original tongues. Under the direction of your teacher prepare an opera, one that will sult you both vocally and physically, for on the operatic stage good looks and fine action are as important as voice. When you feel that you have thoroughly mastered these musical compositions so that you can sing them with good tone, in correct time and rhythm, with clear and accurate enunclation and with complete understanding of both words and music, communicate with one or two of the conductors in one or two of the great cities, asking for an audition. It would be quite unwise for you to communicate with these gentlemen unless you feel yourself able to compete with the many well known singers now before the public. You are young and your whole life is before you. All too many young singers fail because they are forced out before the public too young and too ill

> 2. It is quite likely that as you grow older these three lowest tones may gradually improve. If they do not, it is the problem of your singing teacher, by practice and precept to show you how they should be produced.

A Mezzo Soprano Who Has Changed

Teachers Q.-I am a girl of seventeen who has been Q.—I am a girl of seventeen and has been studying voice for two years. Wy teacher and I think I have a mezzo soprano quality though we are not certain yet. Recently my teacher moved to another town and I changed to anmoved to another toins and I changed to another. At first they seemed to have the same other, and they are they seemed to have the same but lettly I have discovered a change. My first teacher thought that one of the best things about my color and they are the they are they are the are they are the they are they are the they are they are they a white tone. Much to my surprise she said, "Now, that is exactly what I want." This is not correct, is it? This has worried me ex-

A .- One of the most difficult things in the world of music is to describe in words upon paper, that most elusive thing, the quality of a voice. You tell us that your voice has a a voice. You tell us that your voice his a mezzo soprano quality and yet your range in trom. A below Middle-C to F above Euler and the yet of yet yet of yet to their relative merits. However it yout pro-vious teacher has moved away and is no longer available and there is any doubt in your mind that your present teacher, excellent as she is, does not entirely understand your voice sail to problems, would it not be that the opinion of another? Conside. How a long discussion of another? Conside. How a long discussion obose Hind my range is from Middle-C to E tender you can find. Have a long discussion and a thorough lengthy audition with him, before to the E on the first line? These your problems for you. City, Zone, State E City, Zone, State

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What is Appropriate in Church Music⁹

(Continued from Page 681)

hence removed as a distraction to the acter. mood of devotion.

Preludes may be useful for this purpose, choose the hymns in consultation with but most of us know that they are not the organist or the choir leader—or both. always effective for the simple reason always enecuve for the sample reason somewhat among the denominations. The above the talking of the congregation, writer proposes four tests he believes The prelude is helpful in fostering the applicable to all churches: spirit of worship when combined with other factors. The most important of these is the disposition of the congregation to participate in the service. Other tion, confession, or resolution? important factors are the impressions conveyed by the room in which the service is being held, and the conduct of the somehow learn new hymns, but it is leaders of the service during the prelude.

The Organist's Task

by this one question: "Do my preludes cycle of two dozen or so in use in many tend to foster a spirit of reverence in the churches.) worship is not an organ recital. It is not modern devotional moods? (Eighteenth to entertain, not to teach music appreciation, not to startle and amaze. Its lips of twentieth century people.) sole task is to add to the unity of the

limited his instrument and his technique, sically sensitive? will have no difficulty finding appropriate music for the prelude. Let him play religious voluntaries that have dignity and conviction, not mere loudness or cheap sentimentality. Let the organ registrations be "solid." Let him distinguish between the two basic moods of worship: the festal and the quiet, the exuberant service preludes: let the prelude begin as the church service.

The Order of Service

experience there is presumed to be a psy-

The first stage of worship is preparathis usually means a doxology, a hymn such as Holy, Holy, Holy, or an anthem of praise. The third stage of worship is con- together. fession; musically this involves hymns, always out of place; it is particularly so for church service.

be-out of sight of the worshipers and when the service is not of a festal char-

The pastor is responsible for the selection of the hymns. If he has had little or the preparation of the people for worship, no musical training, however, he should What is appropriate in hymns varies

> 1, Does the hymn under consideration meet the particular need of the service. that is, for a hymn of preparation, adora-

2. Is the hymn reasonably familiar to the congregation? (Worshipers must doubtful whether an unfamiliar hymn has much value in a worship experience. On the other hand, there is little excuse The organist's task may be simplified for limiting the choice of hymns to the

3. Do the words of the hymn express

4. Are the harmony and the melody simple enough for untrained voices, yet The organist of good taste, however rich and beautiful enough for the mu-

Who Is Responsible? It should be clear that unity cannot be

achieved in an order of service unless every detail of the music is included in the planning. The question as to who should be responsible for this planning is really no question at all. Despite all the and the solemn. One final suggestion for conflicts that have raged about this issue, it is agreed that the leader of worship, the worshipers begin to assemble—not the pastor, is ultimately responsible for when everyone has arrived. About fifteen the service. The unfortunate truth is minutes of appropriate music should be that few ministers are qualified to arexpected before the hour announced for range the musical part of their services. Since the ministers are, in any case, not going to play the preludes, direct the choirs, and accompany the hymns, the "Special Music" has no place in a well remedy for their deficiency would seem planned service of worship. In a worship to be in the area of cooperation with those who are in direct charge of the chological progression from the prelude music. This type of solution is greatly to the postlude. The only way in which hindered, however, by the fact that not the music should be "special" is to be all musicians, indeed not all organists especially appropriate to the various and choirmasters, are church musicians moods and steps in the order of service. The ideal combination of leadership for worship is a minister who genuinely tion; musically this usually means the needs music for his religious life and a prelude. The second stage is adoration; director of music who needs religion to complete his musical life. Such leaders of worship will have little difficulty working

No one can deny that the cultural level anthem, solos, quartets, and so forth ex- of a congregation will have something to pressing repentence. The final stage of do with the question as to what music is worship, resolution, is customarily reached appropriate. The best religious music, at the conclusion of the sermon. Hymns, however, is not high-brow or pretentious; anthems, organ voluntaries such as O it is simple and sincere. Once it is agreed Master, Let Me Walk with Thee or Lead among all concerned that appropriate On, O King Eternal are sultable. Since church music is religious music—and not the closing step in worship is resolution - just any music that people enjoy-there solemn responsibility, the postlude should will not be many serious differences of sustain this mood. A gaudy show-piece is opinion as to what music is appropriate

"Beauty in music lies not alone in the in that symmetry of structure which we agreeable unison or pleasing succession call rhythm and form." of sweet tones, but also is largely couched

DECEMBER, 1946

ORGAN AND CHOIR QUESTIONS

O. Hervatich are listed the mense of the stops of a few cotate red organ. The stops in pass of a few cotate red organ. The stops in pass of Would spots the choice of an all electric reeds, but one having a softer tone as infer tone as the choice of an all electric reeds, but one having a softer tone as the choice of an all electric reeds, but one having a softer tone as the choice of an all electric reeds, but one having a softer tone as the choice of an all electric reeds, but one having a soften to the constructed, according to the book selected, or a constructed, according to the book selected, or a constructed, according to the book selected or a constructed, according to the book selected. cated. What stops would you suggest be used for accompaniment for a small choir when the notes are the same as those for the voices, and when the notes are different from those the choir sings? What stops should be used for hymn accompaniment? What would be some choir books or music for a small untrained choir and for what prices?—L. L.

A. For accompaniment when notes played are the same as those being sung, we suggest a proper amount of support for the voices, and for the accompaniment when different notes are to be played, the stops to be used should depend on the character of the passage to be played. We suggest sparing use of the 16' stops except the Sub Bass which can be played to suggest the Pedal department. When practical we suggest the playing of the bass notes with the left hand and the playing of three notes with the right hand, as follows: instead of



as written, play as shown in Example 2.



Full organ is usually available from the opening of knee swells on both sides of the instru-ment, that on the left hand side putting on the stops, and that of the right side opening the swells on the stops in use. Of course, 8' is normal pitch, same as the piano, while 4' pitch is one octave higher, and 16' pitch one octave lower. For music for untrained choir, we suggest that you ask publishers for a cata-log of numbers, and also suggest a selection of a collection from the following which will be sent on approval on request, by the publishers of THE ETUDE.

"Easy Anthems" (with solos), Edited by Morse; "Short Easy Anthems," Edited by Morse (one dollar each, less ten per cent discount for quantify), "Anthem Offering, "Anthem Offerin

O. When our organ teat built, fifteen years one was a superior of the same left for each manual and two for the same left for each manual and two for the same of the forest organ we have Open Dispasson 8. Melodia 8 and Dulci-legal and the same of the same of

A. Additional chest room should have been provided at the time of installation in addition to openings for enlarging of the instrument. The organ is lacking in bright stops, and if chest room is available, we suggest that the following additions be included. Great organ —Octave &: following additions be included. Great organ—Octave 4 and a Flute 4: On the Swell organ we suggest a Flute or Octave 4 and a bright Cornopean 8: In the Pedal we suggest a Lieblich Gedacht 18* for a soft pedal stop and a Flute 8—Ont of which may be borrowed a Flute 8—Ont of which may be borrowed for the Swell organ, the former by extension of the 1990 Flute. If the original builder is still in businesses that the control is familiar with the organ we suggest that a suggest that sugg suggest that it might be wise to have him do

Q. Will you name a book that will tell me how to build an organ? I am entirely without knowledge of the organ and its workings. It is my plan, that if I can get a book which will give me all details of parts, the organ can

A. There are different types of action to an organ, tracker, tubular pneumatic and electro-pneumatic. You do not state the size of the instrument you have in mind. Nearly all instruments are constructed on the electro-pneu-matic plan at this time. We suggest "The Con-temporary American Organ," by Barnes for your investigation.

Q. Our church seats about three hundred and fifty people, and we are planning to buy either a pipe organ or an electric organ. Being a country church we realize the difficulty of a country church we realize the difficulty of must be done time each year, for each time, will you please tell me which type or you have been you please tell me which type or you have would be best suited to our needs. I feel that the time that it must be done the confident that any advice you give will be just that it needed.—C. H. C.

A. The policy of The Etude, out of fairness to all concerned, will not permit our expression of preference for any particular type instru-ment, and our suggestion is that you decide on the instrument which best fills your needs.

Q. What would you suggest as a beginning book for one who has a good foundation in piano technique, but no organ teacher?—J. D.

A. We recommend "The Organ"-Stainer-Kraft for studying purposes.

Q. Will appreciate it if you will send me a Q. Will appreciate it if you will send me a list of organ numbers, new and old, especially on Roman Catholic themes? Will you please send me an explanation of Edmundson's "Toc-cata on Nassau." Is it Catholic Church music? Is there a complete hymn collection published which can be used as a reference? Roman Catholic? The hymn "Nassau" is very pleasing, and I would like to teach it to my Male Chorus.
Recently I met Dr. Dickinson, who mentioned to me a work, "From Brain to Keuboard," Ca you give me the author of the book, and the place where it can be obtained? Any suggestion on improving the technic will be cordially

A. We suggest books of Catholic music by Bonnet, Mauro-Cottone and three volumes of Musica Divina by Kreckel. We are not familiar with the Toccata you mention. It is from "Christus Ressurexit," and we suggest com-municating with Mr. Edmundson, asking him for the explanation and source of theme. The books we have mentioned will serve as mate-rial and reference matter. The author of "From Brain to Keyboard" is Smith, and may be secured through the publishers of The Erune.
We recommend fluent piano technic as a pre-

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The Violinist's Forum

(Continued from Page 685)

great care of the correct bow distributions and the right point of contact between the bow and the string and the without feeling any sense of constriction even at the point of the bow, A violinist production of the right quality of sound whose finger is uncommonly short will according to the prescribed dynamics. use it very little, only in passages where while working. its help is essential. Europe torn with destruction and murder

Now that you know what types of bowing definitely call for the use of the to the overwhelmingly delightful charm of music. It was my experience that little finger, you can make sure that it among aviators, those who had had a is on the stick in such passages; in all other bowings, let it follow its own natural tendencies.

Meditation from "Thais" "I am enclosing herewith an except from the Bredstein from "Thais," and would great by appreciate your marking the core of fingering. The "Sul A" mark-the core of fingering. The "Sul A" mark-ple of the plant in the original copy) is possibly an error in printing, as it ex-tends too far." _J. P. C., New York



The "Sul A" indication, as you have copied it, is certainly an error, for the fifth note, G, cannot be played on the A string. However, I do not recall ever having seen that line of dots following the "Sul A." I have not seen the music of this piece for a long time, but I feel sure there are no dots in my edition. The marking is merely an indication that the A is to be taken in the fifth position and not in the first.

In the quotation above, I have given the fingering that seems most musically

Fiddler in the Sky

(Continued from Page 678)

audience of one hundred, one thousand, or ten thousand people, but with the difference that he will stop only long enough to mark mistakes and then make a special study of the mistakes which occur.

I call this the three-part system of pracget the maximum results in the shortest time, and at the same time, to enlarge the pupil's general technic and increase his permanent repertory. The advantages of this kind of study are manifold. First of all, the pupil is not suppressed by interminable technical exercises. On the other hand, if the pupil chooses the right technical material for correcting his me- 250 Transverse flutes were played in chanical deficiencies, in the third part of the aforesaid study system he is bound to 228 An organ built about this year was enlarge his general technic all the time.

Those who would try this should be warned that it is very difficult to become accustomed to this study system. It requires the utmost concentration and will power. The most critical judge of your performance should be your own ears. Pupils do not listen to themselves keenly 200 Music was introduced into Japan enough with an inner hearing. Those who do fail while studying in this way discover that the many mistakes they make are due to their faulty bowing technic.

Musical Dates of the

In my opinion the average student is not aware of the fact that the beauty of vio-

lin playing depends to a much greater

degree upon the bow arm than upon the

left hand. Consequently, they should take

It is a far call from the sky over a

fine musical training had exceptionally

quick, agile, and fertile minds in the

very complex operation of an aeroplane.

Fortunately, that phase of abnormal hu-

man existence which rained horror and

misery on the world has subsided. We are

all praying that the arts, leading as they

do to higher understanding, may have a

very definite part in helping to abolish in the souls of men the foul thinking

which has brought such destruction and

agony to Man.

Pre-Christian Period (Continued from Page 666)

to play with his mouth the pipes on the bag placed under his armpits." His only known work was called "A Treatise of Harmony" (three volumes). Euclid, a Greek mathematician, who lived in Alexandria at this time, also wrote two treatises on music; "Introduction to Harmony" and one on "Section of the Scale." But while the latter may have been written by him, the authenticity of

the former is very doubtful. 284 Ctesibius, a barber who plied his trade in Alexandria, discovered that the counterweight of his mirror, working in a tube, displaced the air in the tube in such a way as to produce a musical sound. Through this he invented a device which was afterwards developed into the hy-

draulus, or water organ. tice and have found that it is possible to 279 The "Hymn to Apollo" written by an Athenian to celebrate the repulse of the Goths in this year, was carved upon marble and shows the notation below the text. It was discovered in 1893 at Delphi and has been transcribed into modern notation and a record made by a leading record

company. India.

found during the excavations at the site of the former Roman city of Aquinicum, near Budapest in 1934. The organ, in comparatively good condition, is three feet high, six feet wide, and has a key board of bronze and pipes of silver.

from China by the way of Korea. In this year most of the musical library of China was destroyed at the order of the Emperor Tsin-Hwang. THE ETUDE

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full nam and address of the inquirer. Only initials, or pseudonym given, will be sublished.

approach your work with intelligence and court; it has was so, if is natural that one of imagination. The practice dart you sent is the leading local makers should be homored you misunderstood some remark of mine about the order in which study material should be are well thought of today. given. The books you mention should not be given simultaneously—that would be asking too much of any student. They should overlap, rather; for listance, when a puil ls halfway through Kayser I, he should be given Laoureux Europe before the war, but the only one I can I'm centinular with Kayser. When Kayser is decover to be available in this country at given. The books you mention should not be finished, give him Wohlfahrt II. And so on. This question, and the one about the vibrato, will be answered in more detail on the Forum

Help for the Nervous Player Miss H. M., New Jersey.—Nervousness in public playing is a handicap many violinists have to fight to overcome. But the fight can generally be won, at least to the extent that the nervousness does not adversely affect the playing. First, you must train yourself to believe that the audience comes to hear the music, not to hear you. Then you must learn to efface from your mind all thoughts of yourself when you are on the concert stage. This will take some time, but you can do it. As your nervousness affects your bow arm, it is your nervousness affects your bow services.

The Maker Dalla Costa with your bowing technique. Check up on it.

Miss E. V. R., APO, New York.—P. A. Dalla During the past three years I have had a good deal to say about the means of attaining a complete control of the bow; it would pay you to look through your back numbers of THE ETUDE and read carefully anything that has to do with bowing.

A Variety of Question.

Miss K. J., [2exas.—Mr. Q. H. Bryant was a Playing Popular Marie.

Well-known Boston maker who died a few Pfe, G. T. New Jersey when playing popular to the process of the proces well-known Boston maker who died a few Plays ago. His vollen have quite a good reputation, though it is doubtful if they would in the present of the present were a large number of obscure makers whose 'g' by the strictly local. (3) The three books in open some strictly local (3) The three books in open some strictly local (3) The three books in open some strictly local to the strictly local to th cises are only for artists. In historic con-cises are only for artists in historic con-here are many splendid exercises in the first postlon; in Book II there are similar exer-sistent of the second to the execution. The second to the execution of the second to the execution of the second to the second to the first seven positions. Op. 3 should, in the first seven positions of Op. 1. The but it is not "only for artist"—it is one of the ladders by which a violinist may ascend to the ladders by which a violinist may ascend used to the second position of the second position. On the magazine. The selection of music is not in my department. my department.

Concerning 'Cellos by Breton
M. T. J., Ohlo—There is small likelihood
that yet vow was made specially for Mme.
Dubchwello was made specially for Mme.
Scription aniswes, on the Jacksof animost all
was a substant price image certain of a
scription aniswes, on the Jacksof animost all
was a substant price image certain of
scription aniswes, on the Jacksof animost all
was a substant price image certain of
scription animose. arbition appears on the label of almost all instruments made by François Breton, Freely plact to translated, it reads: "F. Breton, by appointment to Her Royal Highness Mime, La

Some Suggestions for Study
F. F. C., Ohlo—Many thanks for your inThe letters S. A. R. stand for Son Altesse
testing letter. It is not to be wondered at Royale. I think I am right in sying that the
that your teaching produces good results; you
deal, estate of Angoulème was near Mirgappoach your work with intelligence and
our; if this was no, it is natural that one of

present is the Sonata in E major, published by Schott & Co. However, an inquiry ad-dressed to the publishers of THE ETUDE might bring to light one or two others. The fact that the well-known Presludium and Allegro that the well-known Prealudium and Allegro is by Kreisler and not by Pugnani should not Its own right.

A Factory-Made Instrument
Miss M. A. U., Arizona.—"Cremonensis"
means "of Cremona," but it does not indicate
that your yolin came from there. The line
"Made in Czecho-Słovakia" is complete
enough evidence of its place of origin. It is
undoubtedly a factory-made instrument worth about fifty dollars. The various other letters you transcribed are probably factory markings.

Costa was a native of Alba, and worked in Treviso, Italy about 1700 to 1760. He was a very fine maker; his violins and 'cellos are worth today between \$1000 and \$2500. But a genuine Dalla Costa is a rare instrument. though there are many fake Dalla Costa vio lins bearing correctly-worded labels.

middle section of the Volse-Bluette, except those marked legato, should be played with the spiccato bowing in the middle of the bow. This is not an easy bowing the control of the Third is not an easy bowing the control of the motion. If you have Time Brows for August. 1945, you will find on the Violinist's Forum page a lengthy discussion of the spiccato. Read it carefully, working out the exercises ANTONIO STRADIVARI'S HISTORY thoroughly, and I think you will soon be able to play the Valse-Bluette.

They Might Be Genuine!
J. A. L., New York.—Caspar Dulffoprugcar
was a maker of lutes and guitars, but he is
not known to have made violins. There are, not known to have made violins. There are, however, many richly carved and inlaid vio-lins, produced in France and Germany, that claim to be made by Duiffoprugcar. More-over, he was born in 1514, so that if he made your instrument, he did so at the early age of however, many richly carved and Inlaid vio-ling, produced in France and Germany, that claim to be made by Duifforpruger. More-ower, he was bone of the control of the control of the control of the seven years! The chances are small that be seven years! The chances are small that be violin with the Guarnetius label is genuine; but by all means have it appraised—one never knows! I suggest that you take both instru-CHELSE at FASSER M.V.M. but by all means have it appraised—one never knows! I suggest that you take both instru-ments to Shropshire & Frey, 119 West 57th Street, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, both in New York City.

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was that Liszt's composition could not be Tausig were Liszt's most beloved pupils. performed "because the liturgical part of When he spoke of them his face became the ceremony takes so much time that so radiant, and his voice so charged with the congregation must not be tired by emotion, that one felt at once the depth the presentation of an extensive musical and power of his love for them. There work . . ." Yet the real cause of the were only two portraits standing on Cardinal's change of mind was a memorial Liszt's writing table (N.B. in Weimar, submitted to him by the arch-conservawhere young Siloti was the 'Benjamin' tive Festetich who, like many others, saw among Liszt's students from 1884 to '86) : in Liszt the much decried head of the one of the Princess Carolyne Wittgenrevolutionary modernistic trend in music. stein and one of Bülow; from these two "Though I am a devoted friend of Liszt," he was never parted, even when traveling. he wrote in his memorial to Cardinal Scitovszky, "I cannot be indifferent to He invariably spoke of Bülow as 'dear Hans' and used to say that Billow's noble, the thought that the Prince Primate of chivalrous character should be a model Hungary might go down in history as a for all artists . . ." These words, of course, were spoken by an old and sobered man Maecenas of the nonsensical Zukunftslong after the excitement caused by Cos- musik. I beg of your Eminence not to ima's "desertion" had died down. Yet lend your name to such musical gibberish which is contrary to the spirit of the that fateful event had left von Bülow a frustrated and embittered man. Although musica sacra . . " Simultaneously, the he continued for many years to address same "devoted friend" wrote to Liszt that Liszt as "My adored Master," while Liszt the copying of the parts was well under way, that he expected further instrucused to address him as "Cher Unique," tions and hoped to be kept in Liszt's their relation to each other became considerably cooler, especially on Billow's friendship Indoctrinated by Festetich, and living side. He who had been Liszt's most enthusiastic follower, propagating his compositions when- and wherever he could, slowly drifted away from him. In the eighteen-seventies he definitely renounced Liszt to become a fanatic Brahms-apostle. It was Bülow who coined the slogan of "The three great 'B-s': Bach, Beethoven and Brahms." Despite Bülow's secession from the artistic ideals he once shared

with his master, and despite the disap-

pointment he caused Liszt when declining

his urgent invitations to conduct master-

classes in piano at the newly founded

Hungarian Academy of Music under the

direction of his old friend, Liszt loved him

the same as before, or, at least, he gave

He was able to love people regardless

of their faults and shortcomings. This

tolerance is a trait of character all the

Count Leo Festetichs

Count Leo Festetich's contact with

Cosima and Hans von Bülow was taken,

Liszt and the Count were not seen to-

owing to the Count's ambiguous behavior

which was commissioned by Cardinal

basilica in Gran near Budapest. As a re-

given to Liszt, although the manuscript

for every little weakness of his own.

no sign to the contrary.

in an absolutistic and reactionary political atmosphere, the head of the Hungarian clerus would have been relieved to avoid the perfomance of a "revolutionary" musical work. But for the intervention of Baron Anton Augusz, Liszt's faithful friend and head of the Hungarian government, Festetich might have prevented the performance of the Mass. Fortunately, Augusz succeeded in convincing the Cardinal that Liszt's music was not gibberish and that its performance would not lead to political complications. Thus, Liszt's great Mass was finally performed with much pomp on August 31, 1855, at the consecration of the basilica of Gran.

Yet the same reactionary spirit prevailed at the gala banquet following the inauguration ceremonies. As if nothing had happened since the time of Mozart's more admirable in one so severely blamed humiliation at the court of Salzburg's archbishop, Liszt was not admitted to the table of the guests of honor, but assigned to a table with guests of minor importance. When he learned of it, he quietly Liszt dates back to 1840. As the long-time slipped away and walked down to the director of the National Theater in Buda- bank of the Danube. There he boarded pest (where both drama and opera were the steamboat which was to carry the orperformed) he was chosen to present chestra back to Budapest and celebrated Liszt with the nation's gift, a sword of with those whom he considered his honor, and to deliver the festive address brothers-in-arms, the musicians who had when Liszt, already the world-famous performed the Mass under his direction. artist, revisited Budapest after an ab- His honorarium for composing the Mass sence of seventeen years, During this consisted of a prayerbook-a souvenir triumphal visit Count Festetich also sent to him by Cardinal Scitovszky, for played host to Liszt and was present which he expressed his thanks with the wherever his guest appeared. In 1865, modesty befitting the simple abbé he was

however, when the group picture with to become Liszt knew perfectly well that Festetich had been opposed to the performance gether as much as previously, and for of his Mass. There are hints of it in his good reasons. Their former agreeable re- correspondence. He bore the Count no lationship had become somewhat strained, grudge; however, there was not much intercourse between them after that inin connection with Liszt's "Mass of Gran" cident.

Liszt's attitude at this as well as at Scitovszky, Prince Primate of Hungary, many another juncture somehow brings for the consecration of the newly built to mind one of Goethe's epigrams:

"That which I teach is apparently easy Yet almost impossible to fulfill:

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Forbearance coupled with great will." If any man has invalidated this stateof the Mass had already been completed. ment by his living example, it was Liszt



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Musical Celebrities Awaken New Interest · in High School Assemblies

(Continued from Page 680)

they had heard so much about.

dents crowd the school's auditorium, number of years, was the annual visit Ann Sheridan while an additional two thousand hear of Yale's beloved William Lyon Phelps, Jane Withers the program in sixty-five classrooms over with his penetrating observations on conthe public address system. With televi- temporary books and plays. Especially sion on the way, we hope soon to be able memorable was the modest, almost beto televise the program in each class- wildered, manner of Professor Albert room, A typical program begins with an Einstein, as he briefly addressed the overture played by the school orchestra students. or band, followed by the national anthem The fact that a considerable number

brief sketch of his public career. the celebrity. Artists from the Metro- payment is expressed chiefly in applause politan Opera Association invariably and school cheers, But Dr. Rowland's song recital. James Melton and Paul of actually seeing these famous people Robeson not only sang generously but will constitute a lifelong treasured recolalso recalled amusing experiences from lection for his students, is amply at-Tibbett's magnificently ringing interpre- to them. tation of The Glory Road, and the deeply Scanning the pages of our "Visitor's moving pathos of Marian Anderson's per- Book" one may find the following names formance of Deep River. Nor will we soon inscribed: forget the moment of breathless silence which greeted the conclusion of John Charles Thomas' singing of Home on the Dusolina Giannini Range-an unpremeditated tribute to su- Marjorie Lawrence perb artistry. Students and faculty alike Giovanni Martinelli thrilled to Marjorie Lawrence's majestic Nino Martini Dich, teure Halle, sung courageously from Frederick Jagel her wheel-chair.

Many Fields Represented

Thomas E. Dewey and J. Edgar Hoover brought the students fascinating anec- John Brownlee dotes and glimpses behind the scenes in Ezio Pinza their battle with crime, Frank Speaight, Alexander Kipnis noted English actor, gave intensely moving readings from his stage successes; Walter Huston conducted an impromptu Marian Anderson "quiz" program, answering student's Margaret Speaks queries concerning many phases of his Sigrid Onegin stage and screen career, Schoolboy ec-Nelson Eddy stasy reached a pinnacle upon obtaining John McCormack a close-up of screen stars Ann Sheridan Paul Robeson

actually seeing the noted men and women and Jane Withers, and both responded Walter Huston with charming talks replete with excel- Otis Skinner For these assemblies two thousand stu- lent advice. Particularly delightful for a Frank Speaight

and pledge of allegiance to the flag. Dr. of these distinguished visitors have re-Rowland reads a Bible selection, and turned for a second and even a third apthen introduces the visitor by giving a pearance, indicates the "punch" they have experienced in performing before a The ensuing thirty minutes belong to group of enthusiastic students whose bring their accompanist and give a short discerning philosophy that the experience their own school days, Musically the pro- tested by countless graduates, who when Ira Thomas grams have ranged from brilliant oper- they return, almost invariably mention atic arias to simple folk songs. Fortunate the great practical and cultural awakenindeed were those who heard Lawrence ing which these assemblies have brought Bill Terry

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Master Programs Again on the Air

(Continued from Page 674)

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What the French Sing at Christmas

by William Saunders

tricts and urban street corners at Christ- child," and others bore flowers and fruit, mastide and even at special church serv- carpets and cakes, musical instruments ices, and the noël rendered almost exclusively at the Midnight Mass on Christmas and Pierre Pommereau stands out Eve in France. While both are primarily amongst them all in having it recorded derived from the Folk, the former has its in one noël that he even went to the origin in the dance or round, whereas trouble of carrying baskets of coal the latter is the direct outcome of a shout. Both indeed are ebullifions of joy; it is only the mode of expression that is different: nevertheless great is the di- noël gives us a picture of Pierrot runvergence between this and that. The ning hatless through the meadows shoutdefinition of a noël given by Littré, in ing "Nanette, leave your flocks—they can his great dictionary of the French lan- sleep here in the fields-and come with guage is, "A song in the vulgar tongue, me to behold a wonderful thing of which usually on the subject of the birth of I will tell you now!" So off they go, with Jesus Christ, that is sung upon the ap- others who join them by the way, and proach of Christmas," and this clearly the gift that each carries to the Holy denotes the especially restricted scope of Family is a little hare that he himself the composition in question. It is, in had reared, from Pierrot; a nanny-goat fact, invariably strictly relevant to the from Jacquot; a kid from Toinot; and Scriptural narrative and intensely re- a cream cheese which had not gone stale ligious, as becomes a hymn or chanson from Jean. that has been approved by the authorities of the Roman Catholic cathedrals and churches of France, and such entities as There was once a time when these The Holly and the Ivy, The Cherry Tree beautiful little carols were more widely Carol, I Saw Three Ships, and Good King known in France than they are today, Wenceslas, as coming under the category or were, previous to the War, but for of the noël, were indeed unthinkable. A many years that country has not been large degree of freedom in the treatment the France that once it was. There is one of the theme is allowed however, and however, known as the Noël d'Adam, of the French peasantry have not been slow which few natives of the country can to take the fullest advantage of this. In be ignorant, Previous to the War there many of the noëls they have let their must have been few churches in France imaginations run riot in expressing their in which it was not sung on every Christideas of the methods adopted by their mas Eve at Midnight, ancestors in doing honor to the newlyborn Saviour, and few situations could Oo, dans l'hereux Bethléem, vint au jour be more ingenuous, or the imagery more Le messager de la bonne nouvelle delightful, than are those which are constantly appearing in many of these curi- This intensely spiritual song was written

The Essential Theme

ations upon the Stable scene of the in 1803 and died there in 1856, a com-Nativity, and the coming of the Shep- poser of fifty-three light operas includherds, the Wise Men, and the three ing "Si fetais roi" and "le Postillion de Kings-and some of them are extremely Longjumeau" which are still very popular beautiful, for instance, the exquisite on the Continent and not altogether un-"Entre le Boeuf et l'Ane gris"-the essen- known in Great Britain. tial aspect is the worship of the newly- Carol singing by Waits such as those born Saviour and the laying of offerings we hear so frequently in this country at his feet; but upon these two themes during the Christmastide is almost, if the popular fancy is allowed the freest not entirely unknown in France. Only in of free play. There is one, for example, Brittany have I come across anything that tells of the Big Devil's fury when analagous to the Scottish. he heard that Christ had been born, and "My feet's cauld, my shoon's thin, this so greatly rejoiced the people that all of them-Silleverdier, Pasheron, La- It is sung in the Celtic dialect that is the old Burgundian soldier, Denys, in for what it may be worth,

"The Cloister and the Hearth," with his "Before your house a carol we sing: "Femme, courage, Le Diable est mort." There was also no end to the variety of offerings that the simple-minded peonle of France regarded as suitable for laying before the Holy Family. Thus, certain pilgrims from the vicinity of Nantes

HERE is an essential difference carried, as handsels (pour étrennes) HERE is an essential difference carried, as nameses upour errennes) between the earol that is sung by "corn, wine and woollens, and fine prette walts in English country disserved quines for the mother and her

> Pour chauffer le Mignon." Another charming seventeenth century

An Intensely Spiritual Carol

by a free-thinking, socialistic wine merchant of Roquemaure, and the music was composed by Charles Adam, from whom While most of them deal with vari- it takes its name. He was born in Paris

Gie's my cakes, an' let me rin!"

fourbe, Tonnerre, Guillaume, Henry, current in Lower Brittany and is the René, Moricard the swift of foot, and a sole example in existence, so far as I host of others besides—set off in a body have been able to discover. It is not easy to honor the Babe Divine; while in an- to obtain the peculiar atmosphere of the other, and Burgundian carol at that, a original in a mere translation, but I subshepherd addressing his wife anticipates mit the following rendering of the words

With pears or apples reward our

Pears, apples, or money, to us please fling Or your eldest daughter, if she be

pretty!"

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Important Announcement

THE ETUDE takes great pleasure in announcing that Dr. Alexander McCurdy, Jr., one of America's most distinguished organists and teachers of organ playing, who is known in all parts of our country by his brilliant recitals, will become Editor of the Organ Department of THE ETUDE beginning with the January issue. He has been head of the Organ Department of The Curtis Institute of Music. Philadelphia, since 1935, when he succeeded his famous teacher, Lynnwood Farnam, Since 1940 he also has been head of the Organ Department of the Westminster Choir College at Princeton, New Jersey. He supervises the music of three foremost Presbyterian churches in Philadelphia. Dr. McCurdy is an extremely original and dynamic personality, and Manuflex Co., Dept. B, 2315 S.W. Isl Ave., Portland I, Ore. readers of the Organ Department of THE ETUDE may look forward with increased interest to the Department in the future. For further details relating to his career. Dr. McCurdy refers us to the following extract from "Who's Who in America":

McCurdy, Alexander, Jr., organist: b. Eureka, Calif., Aug. 18, 1905; s. Alexander piano, organ, harmony and counterpoint ristown, N. J., 1924-27; dir. music Morris- 1943, Dir. Am. Organ Players Club.



DR. ALEXANDER McCURDY, JR.

town Prep. Sch., 1925-27; debut as concert organist at Town Hall, N. Y. City, 1926: choirmaster and organist 2d Presbyn. and Lillie May (Ervin) McC; studied Ch., Phila., since 1927; condr. Trenton Choral Art Soc., 1928-35; head of organ with Wallace A. Sabin, Berkeley, Calif., dept. Curtis Inst. of Music since 1935; 1919-24, piano with Edwin Hughes, and headmaster St. James Choir Sch. for organ with Lynnwood Farnam, N. Y. Boys, 1937-40; head music dept., Episco-City, 1924-27; grad. Curtis Inst. of Music. pal Acad., Overbrook, Pa., 1937-40; head Phila. (scholarship), 1934; Mus.D., Sus-organ dept., Westminster Choir Coll., quehanna U., 1936; m. Flora Bruce Green-Princeton, N. J., since 1940; soloist for wood (harpist with Philadelphia Orches- Am. Guild of Organist's convs., 1930, 32, tra 1931-32), June 6, 1932; children- 35, 37; recitals at San Diego Expn., 1935; Xandra, Alexander III, Organist Trinity spl. recitalist Swarthmore Coll. 1933-41. Episcopal Church, Oakland, California, Teacher summers, Occidental Coll., Los 1919-21, First Congregational Church, Angeles, and Northfield Sch., Northfield. 1921-23; choirmaster and organist St. Mass. Organist for uncut performances Luke's Episcopal Church, San Francisco, St. Matthew Passion (Bach) with N. Y. 1923-24; Church of the Redeemer, Mor- Philharmonic Orchestra, Carnegie Hall.

The World of Music

(Continued from Page 661)

Field Artillery Band

ADELAIDE GESCHEIDT, teacher of singing in New York City for many years, died in that city on September 18, Several of her pupils attained prominence in the Metropolitan Opera Company.

Competitions

THE THIRD ANNUAL George Gershwin Memorial Contest is announced by Victory Lodge of B'nai B'rith, New York LEARN "SWING" MUSIC City. The competition is open to any American composer under thirty-five, for an unpublished composition of not more than fifteen minutes in length, The closlos, quartettes and ensembles—special choruse ting to other keys—suspensions—anticipation points—color effects—swingy packgrounds ing date is December 31, and entry Write today.

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THE FIFTH ANNUAL CONTEST for young composers, sponsored by the Student Division of the National Federation of Music Clubs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the

World War Mr. Brymn directed the larginstrumental awards are one hundred est musical unit in the Army, the 350th dollars and fifty dollars. The contest closes April 1, 1947, and full details may be secured from the chairman, 115 West 73rd Street, New York 23, N. Y.

> A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musica works of Jewish content and which shall reflect the spirit of the Jewish people.' The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y

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TIME AND TIME AGAIN Words by Bissell Palmer

AND NO ONE KNOWS

Words by Vivian Laramore Music by OLIVE DUNGAN

Music by MANA-ZUCCA then left the house. An oppeoling new MANA-ZUCCA song which is meeting with unusual reception.

mor in Beethoven's work, But the master, himself, was often witty and sarcastic. his notebook. "But what is Rossini?" he His humor was basically different from was once asked. Beethoven wrote, in anthat of Mozart, and was often biting and swer: "A good scene painter for the cruel. When his brother Nikolaus Johann, who had become rich through the Napoleonic wars, once signed himself, in a found in a small dwelling. The conversaletter, "Johann Beethoven, Gutzbesitzer"

Beethoven's ridicule knew no mercy, wit and humor of Beethoven and Rossini. The violinist Schuppanzigh, who intro- the latter being one of the wittlest and duced the Beethoven quartets to the most amusing men who ever existed. world, he continually mocked because of his girth, and Boldrini, of the music firm Artaria, also had to stand for quite indelicate quips about his plumpness. Beelifetime who did so-took his jokes as jokes. And when Beethoven sent Schuppanzigh a song: "Lob auf den Dicken," ("Praise of the Fat One") in which he musician did not allow his infinite admiration for the master to be diminished. on to the violinist to the text: "Falmanner: "An seine Hochgeboren H. v. lischen adeligen Geschlecht der Mylord

ery. Tobias Haslinger, an intimate friend you remember that famous dinner given of the master was among those who had you in Milan, when they served a giganto stand for this humor. The canons are tic macaroni pie?" "Well," was the anon "O Tobias" or "Erster aller Tobiasse." swer, "I remember the macaroni perfect-Haslinger had originally been a musician ly, but I fail to recognize you. before he entered the music firm. This

On another occasion in Paris, when he caused Beethoven, in a letter to Schott in seemed very silent and absorbed, a Mayence, to say of Haslinger that of his banker, who was not on too friendly "Wechselnoten" only the "Wechsel" were terms with him, passed savouries to a left (just as one might say, in English, lady on his right saying: "I have already that his notes had turned into bank- eaten as many of these as Samson slew notes). With the inventor of the metro- Philistines," "Yes, and with the same in the United States, Beethoven was at Cremieux, the politician and founder of first on good terms, but later had a falling out with him. He composed for him a tuous breakfast party in honor of Meyerwitty canon with the text: Ta-ta-ta- beer. Rossini was also invited. He had a lieber Mälzel, plainly utilizing the sound place of honor next to the wife of the of the metronome theme Beethoven later host, but refused one after another of the

used in the Eighth Symphony. Beethoven loved puns, and delighted in this with surprise, and asked him whether synonyms. The famous plano teacher, he was not well. "I rarely eat breakfast," Czerny tells of him: "He could make a he said, "and cannot depart from that pun about anything. When listening to rule today, although should anything go an overture of Weber, he said: "Hm- wrong with tomorrow night's perform s'ist eben gewebt." (Weber=weaver— ance of 'Les Huguenots,' Meyerbeer will "nicely woven"). And a Herr Frech, who believe to the day of his death that my delivered wood to Besthoven, had to refusal to partake of this feast brought stand for being called "Seine Frechheit" him bad luck. My position at your table "His Impudence"), ("His Freshness.") reminds me of an old story: at a per-

The Wit and Humor of Musicians

(Continued from Page 672)

Beethoven had little use for Rossini.

1822 he visited Beethoven, whom he

composer of the "Barber," who under-

stood German imperfectly, was impos-

sible. Two worlds faced each other. This

is evident also in the difference in the

Rossini

presence of mind or his humor, but an- But in Beethoven's music one finds swered: "Yes, sir, and so I can, but not at much more humor and wit than in his

Handel's wit was, like himself, often the famous Rondo Capriccioso, that huunique and surprising. Once he came at moresque, unique in the literature of the five o'clock in the morning in a coach to plane, in which in the most comical way the house of his librettist Morrell, slapped the anger rages for a lost penny. But how him awake, asked him for the meaning could all of the humorous or comical of an English word he had heard, and passages in Beethoven's works be enu-

torian, Theodor Veidle, has written an His pupil, Ignaz von Seyfried, reports entire book, to be sure, more on the hu-("Johann Beethoven, Property Owner"), Ludwig signed the answer "Ludwig Beethoven, Gehirnbesitzer" ("Ludwig Beethoven, Brain Owner").

Arditi, the humorist, said about him: "Rossini was the queerest looking old thoren was spoiled. Those who recognized thing that I ever saw, such a quaint, unhis genius—and there were many in his gainly figure, such sharp, piercing eyes, such a vivacious, quick manner with all." Clad in a very shabby, loose shooting jacket, he wore always a conspicuously ill-fitting and ugly-colored wig. The wig gave him the most indelicate names, the was a great feature. Arditi once had rendered him a slight service, and Rossini, calling on him, was profuse in his Another time Beethoven addressed a ca-thanks, To prove his gratitude, he said: "I am sorry, Arditi, I cannot give you an staffert lass dich sehn" in the following actual proof of my gratitude, but take one of my wigs, any color that would suit Schuppanzigh, entsprossen aus dem alten- you!" (Arditi never wore a wig.) Rossini was an epicure. He had a fastidious palate, and declared he could cook

Like Mozart and Haydn, Beethoven rice and macaroni better than anyone used the canon for humor, wit and mock- else. Someone said to him: "Maestro, do nome, Mälzel, who lived for a long time weapon," retorted Rossini.

dainties offered to him. Madame noticed

the orchestra was in full swing, that a you really want my honest opinion. I big trumpet was being blown with re- think it would have been better if you markable force by a member of the band had died and Meyerbeer had written the -not one note, however, was to be heard. eulogy,' So, at the close of the performance I in- Rossini had scant patience with amaterviewed the conductor about the noise- teur composers. One accompanied a manless trumpet. He answered: 'Maestro, in uscript with a Stilton cheese, of which he this town there is not a living soul who knew Rossini to be fond, "Thanks, I liked can play the trumpet. Therefore, I spe- the cheese very much," was what he got cially engaged an artist to hold one up to from the master his lips, binding him by an oath not to Prince Poniatowsky, author of the blow into it. For it looks well to have a popular Yeoman's Wedding Song, wrote trumpet in an orchestra." Rossini, who two operas, and asked for Rossini's opinwas as fat as Falstaff, then said: "I am lon as to which one to choose for produclike the trumpet, Madame, I look well at tion in public. Rossini fought shy of the your table."

is too important and too elaborate a work home. There the master settled himself to be judged after a single hearing, but— in his easy chair very comfortably, and I shall not give it a second."

beer could never agree because Meyerbeer lightly on the shoulder, to arrest his liked sauerkraut better than macaroni. progress. "Now, my good friend, I can Rossini earnestly thought Meyerbeer dis- advise you-have the other opera perliked him, "I think nothing would delight formed," he said sleepily. Meyerbeer more than to hear of my early Once, when Liszt played one of his demise." As it happened, Meyerbeer died symphonic poems, Rossini said; "I prefirst and Rossini fainted at the news.

formance of the 'Barber of Seville," given Rossini with a eulogy. "Well." Rossini in my honor in a small town, I noticed, as said, after hearing the composition, if

matter, but finally Poniatowsky's impor-His opinion on "Tannhäuser" was: "It tuning prevailed, He accompanied Rossini while the other sat down at the piano After reading a Wagner score, he said: and worked lustily for an hour, he dozed. "Well I have already read it the other As Poniatowsky, rather exhausted, was way, and I really can make nothing of it." just about to start to play the second Rossini said always that he and Meyer- opera, Rossini awoke and touched him

fer the other." "Which one?" somebody A few days after Meyerbeer's death, a asked. "The Chaos" in Haydn's "Crea-young admirer of Meyerbeer called upon tion" was the withering reply.

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A Saxophone Solo

Q. Can you recommend a good E-flat alto saxophone solo for an advanced player? I would prefer something modern and one that is devold of the typical theme and variation content. —A. F. H., Colorado.

erable amount of diligent study, but they are most interesting, and worthy of your best efforts. They may be procured through the publishers of THE ETUDE,

A Good Clarinet Reed

Q. Can you recommend a good commer-cial B-flat clarinet reed? I have been using a plastic reed but find it lacks the necessary a plastic reed but find it lakes of the field of the fiel

Skill in Harmonic Dictation

I am thirty-four years of age and have just completed my work on a baye from the following state of the foll

of time in the study of the piano. This answer correctly? will do much to help you acquire skills in 1. For years, until her death in 1936, of the trumpet (which does not require Night, Holy Night each Christmas Eve. chordal feeling) is probably the reason Who was she? for your limitations in dictation. Frank- 2. Perhaps the first of all Christmas of this important phase of your musical the angels. How does it begin? education, that is, through your own dilimust work consistently and long at the wrote what famous hymn in 1730?



by William D. Revelli

piano keyboard if you are to attain the ability to hear what you see. Shall She Start a Dance Band?

I suggest that you study the Sonata for Alto Saxophone, by Moritz; also the recently published Sonata for Alto Saxophone, by Moritz; also the recently published Sonata for Alto Saxophone by Paul Creston. These are ambitious works and will require a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of diligent study, but they can be a considerable mount of the construction of the

Evidently you have considerable talent since you have been awarded a "one" rating in your state contests. As to advice in the dance band field, I would suggest that you discuss the matter with your high school instrumental conductor. I am sure that he will be sympathetic and give you some good sound advice in this matter. On one point I would caution you do not ever permit your "Dance Band I would suggest you try the following Fever' to supplant your interest in a good reeds: Ciccone, Ricco, Majer, Martin, solid musical education. Many good mu-Hines. These are the best commercial sicians are to be found among the perreeds on the market today, and with sonnel of our best radio and dance bands. proper tests will do much to solve your Some of these musicians have studied reed problems. No manufacturer of clar- long and assiduously with excellent reed producins. No manufacture reeds which are teachers. I suggest that you begin with absolutely uniform in quality. The variance in the cane prohibits such unigeneral musical background.

aspects of the Christmas season. How I suggest that you spend a great deal many of the following questions can you

harmonic dictation. The fact that you the marvelous voice of this opera star have spent most of your time in the study was heard singing over the radio Silent

ly, there is but one path to the mastery carols was that sung in the heavens by

gent and intelligent application. You John Wesley who founded Methodism,

4. What are "waits"? 5. What opera presentation is traditional each Christmas?

6. Who wrote the "Christmas Oratorio"? 7. What world-famous hymn, written because a church organ had broken down, was first played on a guitar at midnight

8. The custom of carol singing was forbidden by what religious group in the seventeenth century?

Answors

8, The Puritans. 7. Silent Night, Holy Night. 6. Bach. 5. "Hänsel and Gretel." ,8 4. Christmas carol singers. 3. Hark, the Herald Angels Sing. Gloria in Excelsis. 2. Glory to God in the highest . .; the 1. Mme. Emestine Schumann-Heink. THE ETUDE

Letters from Etude Friends

Music Study for Veterans

To The Evunt:
Recently I had a few veterans wish to learn
plano instruction. These veterans wish to learn
plano instruction. These veterans wish to learn
for the state of the state of the state of the state
to learn music as a hobby, to occupy their
minds during leisure hours. Following every
war, crime increases and, unfortunately, many
of these trepassers against law and order are
veterans. Under the G.I. Bill of Rights the
Government; pays their tuition fees to learn a trade—which is very well—but completely for-gets to provide for their "spare time." What could fill these hours better than music study

and the pleasure derived from it?

As the law now stands, tuition cannot be paid for instruction from a private tutor. Most of these veterans cannot go to big cities, but must have their lessons from private teachers

of their choice, in their home towns.

We would rather give them free instruction than have them dig down in their own pockets for tuition fees. But why should private teachers, who are usually underpaid, trying hard to make a decent living at teaching (which should rank equal in importance, at least, to school teaching, with a straight, annual salary), and with the very unproductive months of July and August to combat—yes, I repeat, why should private teachers be excluded from these privileges and deprived of these benefits?

boys have accrificed and fought for our powers-ment, as well as for us. If they wish to learn the most interesting hobby, Music, let the Gov-ernment help then out and remove this in-justice done to the private teacher.

— D. S. G., Massachuests.

To aid the acoustical properties, each end of the provide according to the provide according to the provided and the provided of the provided and t

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government should have some means for de-termining the special qualifications and stand-ing of teachers so that the public could not be victimized. —Editor of The ETUDE.

The Bayreuth Festspiel Theatre

To THE ETUDE:
In the June issue of ETUDE, one of the ques-In the June issue of Erupe, one of the ques-tions asked concerned the present status of the Wagner Memorial Opera House at Bayreuth, Germany. For the information of the reader who asked, and any others interested, it is still standing, is in good order, and in it is still being presented some of Europe's best music and

and was fortunate in being stationed just outside Bayreuth for one month. In that short time I attended several concerts given in the Opera House by the Bayreuth Symphony Orchestra.

Jess E. Smith, Jr.

An "On the Porch" Piano Recital

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I wonder if you would be interested in hearing how I solved the "place to give a recital

I live in a small town with literally no hall or auditorium suitable for recital work There should private teachers be excluded from these privileges and deprived of these benefits?
private end deprived or these benefits?
are a few churches that are used for that purpose to the covernment should provide the funds. We teachers are ready to give patience, under sanding, and the best instruction possible, whether in the clastical or popular field. These body the very comparison of the proposition of the proposition of the proposition of a gramp alpian and an unpright.

The Error stands belind the thousands of private teachers who do not deserve to have private teachers who do not deserve to have morped determination in competition with consecutors. It is to obvious, however, that the

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"Let's Talk About the Cup Mouthpiece"

(Continued from Page 682)

more naturally qualified than others.

a few minutes practicing. This is not true quired in violin playing.

proficient on any other instrument if he other string instruments, without too The lips can make up for some of the that a mouthpiece with a suitable rim, will intelligently work hard enough. But much difficulty, especially if the effort is lack of fitting but not for all of it. The one that fits the individual correctly and this is like from true with reference to made in early life. Nature has so con- idea of a made-to-order monumpiece is to accurately, wound certainly so of important trumpet, and trombone. Some of structed the flesh, muscles, and bones of help form a more perfect fitting than is tance to the fine fibers, coronary arteries, corner, trumper, and trombone, some of structed me near, muscles, and bones of nelp form a more perfect numb than is ance to me me mores, coronary arteries, the most talented players are hand—the arm and hand that they will quickly the case with the ordinary type of nerves, vascular papillae, and the skin, the most talented players are hand—the arm and hand that they will quickly the case with the ordinary type of nerves, vascular papillae, and the skin, capped because their lips "play out" after conform to the unnatural position re-mouthplece made.

national instrument went some part of the one our mountainer instrument, for she ture of the cornea or lens of the eye a run time does not in, in some degree, physical make-up must be changed or denote the contour of the teeth. This disadvantainer is the contour of the teeth. This disadvantainer is the four that the contour of the teeth. This disadvantainer is the four that the contour of the teeth. This disadvantainer is the four that the contour of the teeth. payanet make-up must be changed or use the control of the termination of the termination

plorably weak in comparison. Nature it scientifically more wholesome for both gives no thought to the punishment the individuals concerned. nore naturally quanties unan others.

10 II. This change is accomplished for lips receive while being pressed against

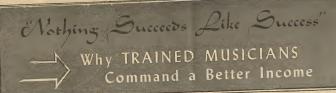
11 reconstruction of the lips is an im-

Nature is not so kind to the player of a stigmatism, which is the uneven curvamake the effort to shape themselves to or other instruments, in order to play any

Nature is not so kind to the player of astigmatism, which is no unlevel curve. High cone part of the cup mouthplace instrument, for she ture of the comes or less of the eye a rim that does not fit, in some degree, insulated instrument well, some part of the

rectly the outline of the ordinary straight ture. Common eye-glasses would not see rim mouthpiece, no matter how early the correctly and perhaps would be better player begins his study. Nature is also than none at all; however, those eyepartial in that she makes the muscles of glasses that do fit correctly will absothe arm and hand capable of developing lutely give more satisfying results. It is great strength. The lip muscles are de-

The construction of the lips is an im-This comparison can be applied to a great disadvantage where they have to



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structed mouthpieces. Many believe that a scientifically con-FOR RENT—large two-piano studio structed mouthpiece will give one a "lip" with recording equipment in North Philadelphia. Fremont 7-5241. in balancing the factors involved, so that the instrumentalist may benefit without burden, but it is also very important that each player take into consideration the forming of a good embouchure.

The number of players in our school bands who play upon mouthpieces and reeds wholly unsuited to their needs is indeed surprising. This is responsible for much of the inferior tone quality found among our school organizations. This deplorable situation should not exist in this modern age! It can be remedied. Men are constantly experimenting with the OFFERING: SEBASTIAN VUILLAIME player, that is, his lips, teeth formation, violin (1873), \$560.00 (\$400.00 value) (certificate by Bajlard) PATMORE (Tonepost) FIDDLERY, Zion, Hi. (and the coordinate by Bajlard) PATMORE (Tonepost) and the coordinate by Bajlard) and the coordinate by Bajlard) and th ment manufacturers are testing and experimenting with their products. It is strange that this phase of instrument making has not been encouraged.

In the next issue of THE ETUDE we shall discuss the various types of mouthpieces and their influence upon performance.

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Old French Carol (translated by Chadwick)

Angels we have heard on high, Sweetly singing o'er the plains, And the mountains in reply, Echoing their joyous strain. Gloria in excelsis Deo. Shepherds, why this jubilee? Why your joyous strains prolong? Say what may your tiding be, Which inspire your heavenly song? Gloria in excelsis Deo.

A Time-ly Gift by Frances Gorman Risser

"Oh, bother!" exclaimed Vera would be!"

Lindsay as she looked ruefully at Daisy remembered that remark of 10. When and by whom are Christmas the torn piece of sheet music she was Vera's. She would like to have an she told herself, "and all mixed up, it would be to take care of the mintoo. I'd buy myself some new music utes. At Christmas Mrs. Lindsay inmusic that is too floppy to stay on but would be back in time for the player remaining "in" the longest is get ready for Christmas!"

for her to go to their music lesson Vera's wish for more time, and she thoven sonata. (Third player)—In and very small churches often use these to rehearse their duet, asked her, had to carry out her plan while my stocking I found a carol "Why don't you ever fix your music Vera remained away-that much was up, Vera? You'd really like it much certain. better. I like old music, because it for other things, too."

have a minute to glue it together. come from, she wondered. I'm so busy getting ready for Christ-

music."

day-what a Christmas present that flopping pages in sight. All the pages

trying to put into her overcrowded extra hour, now and then, herself, music case. "My music is in tatters," but she knew the only way to get for Christmas if I had time to recopy vited some of Vera's friends to a sur- thing relating to music. The first all those marks and notes Miss Smith prise party to see her presents. She player must begin with the letter A, has marked on them, Really, it takes explained that Vera would be away the second with B, and so on. When a lot of my practice time picking up visiting her cousin for a few days a player misses he is "out"; the the rack, or trying to find pages that party, so Daisy's quick mind began the winner. Example: (First player) are lost. And I'm so busy trying to planning an extra present for Vera, -In my Christmas stocking I found even before Mrs. Lindsay had stopped an arpeggio. (Second player) - In my Her friend Daisy, who had stopped speaking to her. She remembered Christmas stocking I found a Bee-

The night of the surprise party is like an old friend, but I like to Vera showed her gifts, and there were keep it in good condition, and I like many lovely things among them. to review my old pieces. If you'd fix Then, at last she came to a large yours up you would have more time cumbersome package and she wondered what it could be. She was "Well, I certainly am not happy sure she had not seen it when she about it now. Ragged corners, torn opened her presents on Christmas edges, broken binding on my exercise Day, yet it was entirely too large to book-it's a nightmare and I never have been overlooked. Where did it

She untied the wrappings and was amazed at the gift! There lay her "You and your Christmas!" teased old music, pieces, exercise books, Daisy. "I'm busy, too, but I don't duets, note books, everything! And have to waste time hunting my it all looked so neat and new. Everything was mended with transparent "I know I'd progress faster in my tape, needle and thread or glue. All work if I had an extra hour a day to the torn edges were cut off, the expractice," Vera remarked. "I wish ercise books were firmly stiff and someone would give me an hour a there were no ragged corners nor

"Oh, Dalsy." she exclaimed, as sing it." she read the name on the gift card, "What a gift. You're wonderful. You have given me extra time! That we sang in assembly and in Sunday is something that can never be School.

music books, she remarked, with joy loved to play. in her eyes, "Why, here is The First Nowell that I was supposed to learn Nowell was sounded, Vera's Mother for Christmas. Where in the world and Dad and her Aunt Helen and did you find the second page, Daisy? Uncle Ed entered the room, joining I've been hunting it for weeks." "It was in your last year's exercise young carolers.

Quiz No. 16

Carols

3. Who wrote the Christmas Oratorio?

6. What are the names of the three

7. From what country does the carol

8. What carol was written in the city of

9. Who wrote the melody of the carol

carols said to have originated?

(Answers on next page)

Christmas Stocking Game

Each player in turn mentions some-

Biblical Kings in the carol We Three

1. What is a carol?

Joy to the World?

Wenceslaus" the King?

Kings of Orient Are?

Silent Night come?

Philadelphia?

Holly come?

were in their proper place, and the book, so I just pasted it in where it titles, where missing, were added with belonged. It is one of my favorite carols, so let's all go to the piano and

"Yes, let's," chorused the others. "Let's sing lots of carols," said Bert. Just imagine taking all that trouble. who loved to sing. "Let's sing the ones

"And let's take turns playing the As she opened one of her favorite accompaniments," said Jack, who

And as the melody of The First · their voices with the voices of the

Golden Pipes

2. Who wrote the melody of the carol When we go to church we usually hear organs. Organs are, of course, used in other places too, such as concert halls. 4. From what country does the carol auditoriums, houses, but they especially Deck the Halls With Boughs of belong to churches.

The date when organs first came to be 5. Of what country was "Good King used in religious services is uncertain, nor do we know how those old, queer instruments sounded. They were undoubtedly clumsy, and required several people to pump the bellows to supply the air pressure, otherwise there would not be any sound at all. Organs are of very ancient origins, in the old Greek and Egyptian civilizations. Through the centuries they were improved and developed until today, a large organ with its series of pipes, stops, keyboards (called consoles), couplers, pedals, all controlled by electric connections and manipulated by one performer, is the most complicated and largest instrument in the world. A freight train is required to transport a large organ!

Now, in this age of electric invention, organs are in use in which the tone is produced electrically, pipes and bellows being unnecessary. These organs are therefore small and can fit into a small space. Another small organ which has been used for generations is called the reed organ, where the performer pumps the air with foot bellows. Sunday schools

Listen to the organ next Sunday and notice the different types of tones it can produce and recall its ancient origin.

The Storm by Marjorie Hunt Pettit

At first a gentle summer breeze Comes rippling down across the keys; It grows into a wind that moans Through several bars of minor tones, Then mounts to gale-like caliber And roars along at forte "per." A flash of lightning makes one stare As sharp glissandos stab the air, And thunder rumbles in the bass, To tumble over line and space, Until, at last, on hill and plain Fall large, staccato drops of rain. The storm is real, the storm is grand-

It leaps to life beneath my hand, And yet, I'm really snug and warm-I'm only playing there's a storm!

THE ETUDE

Junior Etude Contest

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and Write on one side of paper only. Do girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on

ceive honorable mention, Put your name, age and class in which tages of Starting Music Young."

Some Advantages of

Regular Practice

Expressed in Contest

Maxine Taylor, Alabama, says it keeps up her

Honorable Mention for Regular

Practice Essays

(Send answers to letters in care of

MAY JANE HUGHEY (Age 16),

DEAR JUNIOR ETUDE: Etude)

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 this page in a future issue of The ETUDE. the 22nd of December. Results of con-The thirty next best contributors will retest will appear in March, Subject for essay contest this month: "The Advan-

The Advantages of Regular Practice

(Prize winner in Class C)
I believe that regular practice is the Rosemary Mancill, Texas, says regular practice pays large dividends.

Dorothy Flory, Pennsylvania, says regular practice in music is as important as regular only way to attain any degree of perfection in music. I have received four cerpractice in sports.
Janice Porter, West Virginia, says it is a
means to an end, and the end is music.
Margaret Goodman, North Carolina, says it
enables one to accomplish more than he ever tificates from our Music Teacher's Åssociation for regular practice. The first two represent at least six hours practice per week for eighteen weeks and the last two are for seven hours a week for eight-Jane Parker, Texas, says it develops poise and een weeks. I was one of the grade school calm assurance. William McDonald, North Carolina, says it inchildren chosen to play on the high scholarship program and I am confident recases one's ability to learn.

Shirieg Lee David, Ohio, says It helps one tearn more, learn easier and learn more, learn easier and learn quicker. learn more, learn easier and learn quicker. helped me to gain this honor. Perhaps

the greatest advantage of all lies in the was in music.

John McLoin, Arkansas, says the advantages satisfaction of knowing we have done are clearly shown in the lives of the great what we should do. SHIRLEY GALYLE LEWIS (Age 11),

> Answers to Ouiz 1, A song of joy usually connected with

the celebration of Christmas and Easter. The above names and Phyllis Gehres, Mar-garet Gelb, Ann Foster, Karolyn Ketchum, Ann Martin, Mary Lou Snyder, Helen Tate, Avita Haight, Dolores Lewis, Carol Miller, Adella Carver, Marian Lucas, Geraldine Block-Adella Carver, Marian Lucas, Geraldine Blockner. Bartram Tyler, Lena Rogers, Paul Leming, Hugh Keller, Anita Bloom, Lily Harmon, Evelyn Russell. (Zaspar, Balthazar; 7, Germany; 8, 0, Little Town of Bethlehem; words by Phil-Caspar, Balthazar: 7. Germany: 8. O. lips Brooks and melody by the organist Redner: 9, Mendelssohn: 10, St. Francis of Assisi (1182-1226) is said to be the first

Data Jornon Evens:

I enloy reading The Junior Etude very much and I especially enjoy the poems. I take plano and violin lessons and play violin in our school and violin lessons and play violin in our school majorette of the school marching band. I sing you so the plan of the plan I go to the St. Agnes Academy and take piano and organ lessons and I like both in-struments. I read THE ETUDE from cover to cover every month and enjoy it immensely.

From your friend, SUSAN ELIZABETH LAMBERT (Age 13)



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DECEMBER, 1946

"FORWARD MARCH WITH MUSIC"

THE COVER FOR THIS MONTH-"O Little Town of Bethlehem" was written by the famous Episcopal clergyman, Phillips Brooks (1835-1893), while he was Rector of the Church of the Holy Trinity, Philadelphia, Pa. He had visited Bethlehem in 1865, and two years after his return, when 32 years of age, he wrote this famous carol.

Lewis Redner (1831-1908) was a Warden of the Church and Superintendent of its Sunday School and also was an organist for years. Dr. Brooks asked Mr. Redner to give his carol a musical setting. With Christmas almost upon him Mr. Redner promised to write a tune so the carol could be sung on Sunday, but it was not until he awoke in the middle of the night on Saturday that the melody came to him. He wrote it down in the morning, added the harmony, and the Sunday School of Holy Trinity sang it that day. That was in 1868, but outside of the uses by its author and composer, the carol was little known until about 1890. During the last 50 years it has become known and beloved in all parts

of the civilized world, On the cover of this issue the artist. Will Coffee, of Philadelphia, gives us the stately and revered Church of the Holy Trinity, at 19th and Walnut Streets, across from Philadelphia's renowned Rittenhouse Square, where "O Little Town of Bethlehem" was first sung.

TRADITIONS-The annual Holiday Offer is a tradition of the THEODORE PRESSER Co., and despite stock shortages due to paper scarcity and high costs of production this offer of albums of music and musical literature books at special Holiday cash prices is being made again this year. Stocks were checked carefully to make certain that sufficient copies of each item included in the offer were on hand to meet the average Holiday Offer buying. There is no telling in these days, however, just how much buying will exceed average expectations so we can only say to those who receive the Holiday Offer through the mails or who depend upon the two-page advertisement of it in this issue, "Do not delay placing your order for any items desired."

This offer is but one of the traditions of the mail-order service of the THEODORE PRESSER Co. The chief aim of this service to music buyers everywhere is to give the best possible service and every pos- YOU CAN PLAY THE PIANO! A Book for in B-flat by Brahms, Here again will be most engaging book for the third grade sible economy to its patrons.

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their general Adaptability to the limita- first lesson. Emphasis is given to the per- possessions. tions of small hands. Major and Minor formance rather than the theory of keys, using up-to four sharps and flats, music the author believing that to play ELLA KETTERER'S BOOK OF PIANO are used, and careful editing, fingering, musically is more important to this type PIECES, for Piano Solo-Miss Ketterer's TWENTY TEACHABLE TUNES for Piano, by and phrasing render these studies espe- of student than to know how a chord is works for children are held in high es- Opel Louise Hayes—Teachers who are conand puresang render these scales espeof stadent than to allow the standing render in which they constructed. Mrs. Richter has drawn teem with plano teachers for their value stantly searching for new materials for and Together; Passing Thumbs; Solid has included arrangements of popular music for entertainment and leisure time. enchanting pieces and exquisite illustraand Broken Chords; Thirds and Sixths; favorites from Stephen Foster, Johannes The contents cover a vast range of continuous, will serve as suitable supplemenand Phrasing Problems.

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